

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2303.

LONDON, SATURDAY, DECEMBER 16, 1871.

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## SOCIETY for the ENCOURAGEMENT of the FINE ARTS. FOURTEENTH SESSION.

FIRST CONVERSATION, THURSDAY, 18th January, 1872, at the SOCIETY OF BRITISH ARTISTS' GALLERY, SUFFOLK-STREET. Four Conversations (with Ticket to admit one friend), Lectures, Exhibitions, &c. THURSDAY EVENINGS.—Annual Subscription, One Guinea. No Entrance Fee.

GEORGE BROWNING, Hon. Sec.

2, Conduit-street, Regent-street.

## STATISTICAL SOCIETY.—SECOND MEETING of the Thirty-eighth Session, TUESDAY, 10th DECEMBER. Paper: Dr. T. GRAHAM BALFOUR, F.R.S. 'On the Comparative Health of Seamen and Soldiers.' Proceedings commence at 7.45 P.M. Discussion at 9 o'clock.—12, St. James's-square, S.W.

## ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND.

4, ST. MARTIN'S-PLACE, Trafalgar-square.  
MONDAY, 18th instant, at 8 o'clock. Papers to be read:—  
1. 'The Anthropology of Auguste Comte,' by Joseph Kaines, Esq., M.A.  
2. 'On the Hereditary Transmission of Endowments,' by George Harris, Esq., V.E.A.I.  
J. FRED. COLLINGWOOD.

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Prospectuses, containing terms of Membership, and Priced and Descriptive List of Publications, will be sent, post free, on application to the Office. F. W. MAYNARD, Secretary.  
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## UNIVERSITY of LONDON.

The following are the Dates at which the several EXAMINATIONS in the UNIVERSITY of LONDON for the Year 1872 will COMMENCE:—  
Matriculation—Monday, January 8, and Monday, June 24.  
Bachelor of Arts—First B.A., Monday, July 15.  
Second B.A., Monday, October 25.  
Master of Arts—Branch I, Monday, June 3; Branch II, Monday, June 10; Branch III, Monday, June 17.  
Doctor of Literature—First D.Lit., Monday, June 3.  
Second D.Lit., Tuesday, October 8.  
Scriptural Examinations—Tuesday, November 25.  
Bachelor of Science—First B.Sc., Monday, July 15.  
Second B.Sc., Monday, November 25.  
Doctor of Science—Within the first twenty-one days of June.  
Bachelor of Laws—First LL.B., Tuesday, January 9.  
Second LL.B., Tuesday, January 9.  
Doctor of Laws—Thursday, January 18.  
Bachelor of Medicine—Preliminary Scientific, Monday, July 15.  
First M.B., Monday, July 25.  
Second M.B., Monday, November 4.  
Bachelor of Surgery—Tuesday, November 25.  
Master in Surgery—Monday, November 25.  
Doctor of Medicine—Monday, November 25.  
Examination for Women—Monday, May 6.  
The Regulations relating to the above Examinations and Degrees may be obtained on application to "The Registrar of the University of London, Burlington Gardens, London, W."

WILLIAM B. CARPENTER, M.D., Registrar.

December 8, 1871.

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BY ORDER OF THE SECRETARY OF STATE FOR INDIA IN COUNCIL.  
NOTICE IS HEREBY GIVEN, that a Competitive Examination will be held in JULY, 1872, for selection of 20 Candidates for admission to this College.  
For further particulars apply by letter only to the Secretary, Public Works Department, India Office, S.W.; or to the Secretary, Civil Service Commission, S.W.  
India Office, 7th September, 1871.

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## LITERATURE

*The Life and Times of Henry Lord Brougham.*  
Written by Himself. Vol. III. (Blackwood & Sons.)

SELF-ESTEEM is not a quality that diminishes with old age; but it often happens that a veteran of splendid achievements takes a flattering view of his character and doings, and yet sees clearly the precise point of his life when he became comparatively insignificant. An egotist in his later years, no less than during the fullness of his powers and influence, Henry Brougham was not blind to the fact that, on his retirement from the woolsack, he ceased to be a personage of great importance; and he displays good taste and sound discretion in closing his autobiography abruptly at the end of what may be termed the historic period of his career. By giving anecdotes of the celebrities with whom he lived or corresponded during the last thirty years of his prolonged existence, he would have rendered his narrative more entertaining to lovers of gossip, but he would also have called attention to eccentric proceedings and private matters that, in the judgment of many persons, and perhaps also in his own opinion, detracted from the dignity of his forensic and official story. His total silence respecting his life at Cannes, and the social activities which made the ex-Chancellor not less notorious for restlessness than energy, exhibits a manly regard for his proper claims to grateful commemoration, and, by drawing a sharp line between his public services and private course, secures for the latter the generous criticism which is due to the domestic concerns and purely personal interests of celebrated men.

Successful at the bar, powerful in the Commons, and popular in the country, Henry Brougham was fast rising to the zenith of his political eminence, when he visited Scotland, in 1825, to be installed as Rector of the University of Glasgow, and to receive the congratulations of his Edinburgh friends, nine hundred of whom, including more than fifty zealous Tories, entertained him with a banquet, which he recalled in later years with unqualified pleasure. That he was in no humour to relinquish the advantages arising from his defence of Queen Caroline, may be inferred from the fervour with which, in his speech at this festival, he described Her Majesty as a woman "who, borne down by the strong hand of unscrupulous power, had been saved only by her innocence, and by the force of that law which the King and his ministers had combined to destroy." Such language, reprehensible at any time, and culpably deficient in consideration for the Tory gentlemen who were present at the dinner, was criminally violent at a time when Ireland was preparing for rebellion, and every county of Great Britain was pervaded by distress and disaffection. But the speaker could safely say whatever he pleased of persons in authority; and after his brief holiday in the North, he returned to town, zealous to carry on the war against the political connexion whose resentment he disdained, and for whose forgiveness he could not hope. The passions of party had never raged more fiercely since the accession of the House of Hanover than they did

in the interval between Queen Caroline's trial and the election of the Reform Parliament. The heats engendered by the recent fight for the disestablishment of the Irish Church were exhibitions of civil harmony in comparison with the animosities of the men who raised the cry or combatted the demand for Catholic Emancipation; and, when the Duke of Wellington's concession had disposed of that religious question, the fiercest zealots of the Tory party, in their disappointment, aspersed their recreant chiefs with a rancour and violence unknown to the platforms and newspapers of Victorian England. Whilst Wetherell—who, rather than draw the "atrocious Bill" for the relief of the Catholics, had sacrificed his chances of legal advancement—stigmatized Lord Lyndhurst as "a miserable apostate," Tory journalists insinuated that the Chancellor had sold the Solicitor's place to Sugden, and permitted his wife to traffic in his ecclesiastical patronage. It was during this period of perilous commotion that Brougham, shortly after his determination to relinquish Winchelsea for Knaresborough, was invited to offer himself at the general election of 1830 as a candidate for the representation of Yorkshire. Had not the proposal been accompanied with an assurance that he should incur no expense by acting upon it, he would at once have declined to solicit the suffrages of a county which none but a millionaire could in those days represent at his own cost without impoverishing himself. "In merely preparing for the possibility of a contest" for the shire, Mr. Marshall had, in 1826, "found it necessary to spend nearly 20,000*l.*" Unattended with a promise of immunity from expense, the invitation would have been tantamount to a suggestion that a lawyer, mainly dependent on his professional earnings, should aid his party by embarrassing himself for life. Even with the guarantee against the cost of the contest, the leader of the Northern Circuit thought twice and again before he consented to undertake the hazardous enterprise. Connected with the constituency neither by property nor familiar ties, he could not hope for success with a yeomanry so staunchly provincial that they would regard with antagonism a candidate who was not a Yorkshireman by birth. The very services which made him acceptable to the Whigs of the towns, made him especially odious to the Tories of the county. But his friends in the shire gave him heart for the battle, which, unlike the fight for Liverpool, resulted in victory to the Reformers and Abolitionists. The triumph, however, would not have been won, had the candidate been a man of ordinary physical powers. The canvass taking place during the assizes, at which he held an unusual number of heavy briefs, Brougham spent three weeks in labour of which he says, "It was by much the hardest work I ever went through; but good health, temperance, and the stake I was playing for, carried me through." Morning after morning he was in court, addressing juries and cross-examining witnesses. Court was no sooner "up" than he was in a carriage, travelling at fullest posting-speed to the town where he was expected to address an assembly of electors. On returning to his lodgings after midnight he read his briefs for the next day. The little sleep, that refreshed him during this period of extraordinary exertions, was taken in his carriage, as he drove from

town to town, or in the brief intervals between his nocturnal work over briefs and re-appearances in court. His delight at the result was proportionate to efforts that secured it. If the Repeal of the Orders was the autobiographer's "greatest achievement," his "return for the great county of York" was his "greatest victory," his "most unsullied success."

There are, of course, readers who will receive with incredulity the writer's assurance that, far from being eager to seize the "pestiferous lump of metal," he accepted the Great Seal with reluctance, at the urgent solicitations of his political friends, who, in constraining him to take it, for "the party's sake," did him a serious disservice. But, as he puts it, his story appears credible and devoid of insincerity. At the outset of the negotiations, which resulted in the formation of Earl Grey's administration, Brougham declared that he valued his seat for Yorkshire far too much to be capable of jeopardizing it by accepting the Attorney's place. At a subsequent stage of the negotiations, on being offered the Great Seal, he declared that it was not his desire to be Chancellor. His wish was that he should retain his position in the Commons, and have, as the reward of his services, the Mastership of the Rolls, which Leach would gladly exchange for the woolsack. Greatly desirous to satisfy his powerful ally, Lord Grey consented to this arrangement, which, according to the autobiographer, would have been carried out had not the King declared it "quite impossible"; and the writer attributes this insuperable obstacle to the fulfilment of his wishes to the Tory ministers, who, on going out, had urged the sovereign not to accede to the proposal. The hearsay evidence which Brougham adduces in support of this last opinion is not strong, but good enough for what he offers as "something more than a suspicion." Anyhow, Earl Grey did not venture to combat His Majesty's disinclination to make the champion of reform "the irremovable Master of the Rolls," whilst leaving him "in the Commons, member for Yorkshire, and chief of the popular party." Had the aged ex-Chancellor declared that his reluctance to mount the woolsack was altogether consequent on philosophic indifference to the distinction, and to patriotic concern for national interests, we should have smiled at the assertion. It is known that in his later years he was sometimes the victim of his imagination. But the statements of a vainglorious veteran may, even in the absence of corroborative testimony, be accepted without much distrust, when they accord with probability, and, instead of magnifying his virtues, merely prove that he had a lively care for his own interests. The advantages of the arrangement which he desired are obvious. And as for the honour of a peerage,—a distinction which he was not the man to undervalue,—he of course saw that he could attain it at some subsequent stage of his career, when he should be disposed to relinquish for the benefit of his own party or the convenience of the Tories his seat in the Rolls.

On finding that the prize which he desired was beyond his reach, he was unwilling to surrender the emoluments of "a profession of which he had become extremely fond," and a position in the Lower House that made him the most powerful commoner in the realm, for the uncertain tenure of the seals. His political

associates and his brothers urged him to make the sacrifice. On the other hand, his mother, whose judgment had at all times great weight with him, entreated that, looking forward to the time when Lord Grey's Chancellor would be a placeless peer, subsisting on an inadequate pension, he would remain in the Commons.

"If, as is probable," she wrote, "office is offered you in the new Government, pause before you accept it; do not be tempted to leave the House of Commons. As member for Yorkshire, backed by all you have done for the country, you are more powerful than any official that ever existed, however high in station or in rank. Throw not away the great position you have raised yourself to—a position greater than any that could be bestowed by King or minister."

To the satisfaction of the Whigs, who felt that his presence in the new administration was indispensable for its stability, and to the inexpressible chagrin of his mother, who to her dying day always spoke of his elevation to the Lords as a lamentable descent from his dignity and influence, Brougham took a course which he bitterly repented in after years, and fell from the eminence of popular authority to the woollack. "I gave up," he says, regretfully, "the finest position in the world for an ambitious man like me—a man who loved real power, cared little for any labour, however hard, and less for any rank, however high." In one of the few passages, if not the only passage, in which he refers to what he not unreasonably regarded as the Whigs' unmindfulness of his unselfish services, he adds:—"I made this sacrifice, for which the gratitude of the party at first knew no bounds, and afterwards was reduced to less than nothing."

The new Chancellor was sworn in by the Master of the Rolls, November 25th, 1830, in the presence of an unusually large attendance; and early in the following month, when Chief Baron Alexander's illness had occasioned anticipations of his retirement from the Exchequer Court, he made a noteworthy show of independence to Earl Grey. In the hope of conciliating an enemy, and bringing about an arrangement which would be alike acceptable to Westminster Hall and the public, the Premier suggested that no better successor to Chief Baron Alexander than Lord Lyndhurst could be found. In this opinion Brougham concurred, though he knew that Lyndhurst's hostility to the Whigs was implacable, and saw that by placing his professional rival and political foe in the Exchequer Court he should "enable him to make a great judicial reputation." But though he felt no inclination to pass over the claims of an adversary, whose "undeniable fitness for the office" was obvious, Brougham declared that since he alone was responsible to the public for judicial appointments, he would not permit the Premier to have a voice in the nomination of Judges. The autobiographer's remarks on this point are especially deserving of attention at a moment when recent occurrences have raised the question, how far a Premier is personally accountable for his Chancellor's selections from candidates for judicial preferment. He says:—

"After reading this letter of Lord Grey's, before I answered it, I had to consider the sound and long-established practice of a Chancellor making Judges without any communication to any of his colleagues. That course was, first to take the King's pleasure, and then to tell the minister. I know this practice has been complained of. It is

right—it is necessary—it is the only safeguard the public can have against jobbing and political intriguing for judicial places. It throws all the responsibility on the Great Seal undivided. When Grey suggested to me Copley as Chief Baron, there could be no doubt, judicially speaking, of the fitness of the appointment: this might have made it a proper exception to the rule. Eldon, however, sent me a message on the Chief Baron (Alexander) retiring, to remind me that 'no minister had any right whatever to open his mouth to me on the subject.' I suppose he had heard that Grey was moving in Lyndhurst's behalf. Eldon added, that the minister had no right to interfere in the appointment either of a puisne Judge or of a Lord Chief Baron. I was well aware of this, and ever after made a point of acting upon the sound old practice. However, in the instance of Copley, I felt that, in consulting with Lord Grey on this appointment, I might deviate from the rule, because I was doing a great thing for the profession and the country, and Grey hoped, for the party—a hope which Lyndhurst's conduct in the House of Lords soon showed to be grievously fallacious."

Brougham's account of William the Fourth accords, in all important matters, with the royal portraiture which the third Earl Grey exhibited to the public four years since, in his edition of his father's correspondence with the sovereign, and the King's controlling secretary, Sir Herbert Taylor. Again we are shown that the monarch, whom popular enthusiasm extolled as the champion of liberal principles and fearless subjugator of unruly peers, had no more liking for Reform than a sick man has for the hazardous surgical operation which can afford him the only chance of escape from immediate death. Again we see the old man, inspired by distrust of the multitude, abounding in affection for the aristocratic party whom he was forced to offend, and distracted by dread of the evils that would ensue from resistance to the popular will, and by even more terrifying anticipations of the consequences of constitutional change. On the one side of this vacillating, puzzled, and pitifully distressed sovereign we see his calm, conciliatory, but unyielding ministers, who constrained him to do their bidding in spite of his aversion to it; on the other side we behold the Tory peers, who have his love and confidence, and the ladies of his family,—"*females*," as the autobiographer calls them discourteously,—who are all staunch Tories, and maintain that the Reform Bill will result in universal disorder. Behind the principal figure of this historic drama appears the judicious, clear-sighted secretary, who sees what is for the good of crown and country, and uses his dangerously large influence for the benefit of both. But though Brougham concurs with previous narrators in showing how cordially King William abhorred the measure, he admits that the monarch's intelligence was not inferior to his candour and simplicity, when his mind was not under the influence of political panic. "Generally speaking," he observes of the King's official competency, "it must be said that he was an excellent man of business,—unlike his brother, who would ask no questions for fear of showing his ignorance,—or his father, who ran on with too many, and would not wait for answers." By cleverly working on his jealousy for his regal prerogative, the ministers set him, for the moment, in open antagonism to the House of Lords on the occasion of the dissolution of Parliament in 1831; but having impulsively asserted his kingship over the peers, he became more than ever careful for their

feelings, and resentful of attempts to diminish their power. "A very few days after the dissolution," he exhibited for the Reform Bill "an amount of lukewarmness likely to be very embarrassing," and "he made a vigorous attempt to induce Lord Grey to modify the measure." The result of the general election annoyed him, for he felt that in proportion to the largeness of their majority the ministers would be less compliant with his wishes, which were strongly in favour of a Bill that would disappoint the expectations of the constituencies. The promise that he would create any number of new peers requisite to force the hateful Bill through the Upper House was not extorted from him without difficulty; and when Brougham, with the hardness of an attorney driving a bargain with a treacherous client, insisted that the promise should be put in writing, the monarch's temper was tried almost beyond endurance. When Parliamentary Reform had been disposed of, William continued to live on uneasy terms with the ministers—who held office altogether at the will of the people, and not at all by his favour, and who, during the later half of their tenure of power, were ever and again troubling his peace of mind with suggestions of new reforms and menaces of resignation. Long before Earl Grey retired from public life, and Brougham had incensed his royal master by declaring that the Whig Government could survive the Premier's withdrawal, the King "panted for the quiet of a Tory Ministry, the natural favourite of all kings"; and when at last he bade the reformers farewell, he did so with the fervent hope that circumstances might never again put him in their power.

Though flattering, Lord Brougham's statement of the services rendered to the nation by the Reform Parliament is not inordinately eulogistic. The same cannot be said of his account of his doings in the Court of Chancery, which is as superb a piece of self-praise as senile vanity ever produced. After proclaiming how, by the wisdom which was his distinguishing attribute, and by almost superhuman energy, he cleared off the accumulation of business in his court, decided nearly eight hundred matters and causes, and relieved the House of Peers of enormous arrears of judicial work, he remarks—"I ought to add, that my judgments, except during the first year, were always reduced to writing, and carefully prepared, so that they are at this day cited by the bar and bench in favourable terms, as expounding the law on some points, and making it on others." If nothing worse, this brag is at least piquant to the reader who recalls Sugden's assertion, that if Henry Brougham only knew something of law, he would know a little about everything. But Brougham, though thus complaisant to himself, is not deficient in generosity to others. The present volume abounds in brief notices of his contemporaries, which are, perhaps, the most entertaining of its contents; and, with the exception of Henry Bickersteth and John Campbell, the writer has fair judgments and kindly words for every one whom he mentions. Lord Grey is warmly, but not extravagantly extolled in the sketch, which admits that his "weakness for his family was grievous, and produced the not unfounded charge of nepotism." Concerning this weakness, the autobiographer says, "He once even sounded



me on making his nephew, Sir George Grey, *Solicitor-General*, knowing that he had scarcely ever held a brief, and that few in or out of the profession knew he belonged to it." Of Lord Althorp it is said, "There never was a man of real merit who had an opinion of himself so unaffectedly modest." Against his quickness and strength in debate, the sketch of Stanley, the late Earl Derby, places his rashness in hazarding for the sake of momentary effect statements which he knew would be upset in reply. The chief drawbacks to Lord Melbourne's "many valuable and even brilliant qualities" were, "his bad personal habits as a man of business, his inefficiency in debate, his careless temper." Of Palmerston, the writer observes, "I never knew a man whom it was more agreeable to act with; for he was firm and even bold; quite steady to his friends; indifferent to abuse; full of resources; using his pen better and more quickly than almost any body; and not punctilious or vain, or standing upon trifles and personalities." Admitting that Lord Lyndhurst was not remarkable for tenacity of political opinions, and that he regarded all men somewhat too disdainfully, Brougham says of his great rival—

"In truth, he was so immeasurably superior to his contemporaries, and, indeed, to almost all who had gone before him, that he might be pardoned for looking down rather than praising. Nevertheless he was tolerably fair in the estimate he formed of character; and being perfectly free from all jealousy or petty spite, he was always ready to admit merit where it existed. Whatever he may have said or thought of his contemporaries, whether in politics or at the bar, I do not think his manners were ever offensive to anybody, for he was kind and genial. His good-nature was perfect, and he had neither nonsense nor cant, any more than he had littleness or spite, in his composition."

To Brougham's admirers it will be matter for regret that his brief mention of Henry Bickersteth is surcharged with spite of a very paltry kind. But no objection can be made to the spirit of his treatment of John Campbell, respecting whose extravagant expressions of gratitude conferred upon him by Lord Chancellor Brougham, the autobiographer says, "I really believe he kept a form of thanksgiving, that he might always be ready to express, in appropriate terms, his gratitude in the event of any of his everlasting applications for something for himself or his connexions succeeding." Campbell first stirred Brougham's resentment by urging his claims for official advancement in defiance of delicacy, decorum, and professional etiquette; and Brougham, after taking Campbell, in a certain sense, under his protection, first roused his malice by firmly resisting his attempts to snatch preferment by unfair means. The writer's statements respecting Campbell's pushing policy, and the means taken to frustrate it, are sufficiently supported by the evidence of letters and contemporary official papers. But the autobiographer weakens his testimony against Campbell considerably, by one of those astounding blunders which disfigure his personal narrative. That Campbell insisted on his right to the Mastership of the Rolls in September, 1834, when the office was rendered vacant by Sir John Leach's death, is certain. That the claimant's hopes were disappointed by the resoluteness with which Brougham declined to recognize his title to and fitness for the place, is another

fact, of which there can be no doubt. Even if Campbell's letters on the subject furnished no evidence of the mortification which Pepys's promotion occasioned him, readers would see in that affair a sufficient explanation of the malevolence with which the author of the 'Chancellors' subsequently wrote of Brougham. So far as the appointment to the Rolls is concerned, there is, therefore, no reason to question the general accuracy of the autobiographer's account of his dealings with his calumniator. But it is absolutely impossible that Lord Lyndhurst, in November, 1834, said, as he is represented in the present volume to have said at that date, to Brougham,—

"Depend upon it, Campbell will never forgive you. . . . And I'll tell you how he will pay you off. You remember Wetherell said, when the 'Lives of the Deceased Chancellors' came out, 'Campbell has added a new sting to death.' I predict that he will take his revenge on you by describing you with all the gall of his nature. He will write of you, and perhaps of me too, with envy, hatred, malice, and all uncharitableness, for such is his nature."

The first three volumes of 'The Lives of the Lord Chancellors' were not published before the close of 1845. It is, therefore, obvious that Lyndhurst did not make the speech attributed to him within a few weeks of Campbell's attempt on the Rolls. For this error, and the many other slips which forbid us to commend the autobiographer for trustworthiness, the best apology that can be offered appears in the last paragraph of the memoir, where the veteran observes—

"If I have imperfectly performed my work,—if I have appeared to dwell too diffusely on some subjects, whilst others of equal importance have been passed over,—if many statements have been feebly, and some inadequately rendered,—let it be recollected that I began this attempt after I was eighty-three years of age, with enfeebled intellect, failing memory, and but slight materials by me to assist it. Above all, that there was not left one single friend or associate of my early days, whose recollections might have aided mine. All were dead. I alone survived of those who had acted in the scenes I have faintly endeavoured to retrace."

Whilst they indicate precisely the caution with which the autobiographer's statements should be received in all places where his assertions lack the support of contemporary documents, these pathetic words of acknowledgment and explanation forbid us to condemn severely the shortcomings of a performance which, entertaining and instructive in spite of its several grave errors, would have been a valuable contribution to political history had it been carefully edited.

*Through the Looking-Glass, and What Alice Found There.* By Lewis Carroll. With Illustrations. (Macmillan & Co.)

It is with no mere book that we have to deal here,—to borrow the idea expressed by Dr. Johnson when the inventory of Mr. Thrale's brewery was being taken,—but with the potentiality of happiness for countless thousands of children of all ages; for it would be difficult to over-estimate the value of the store of hearty and healthy fun laid up for whole generations of young people by Mr. Lewis Carroll and Mr. John Tenniel in the two books which they have united to produce. In the first volume, Alice won the affections of a whole child-world as she wandered through Wonderland;

in the second, that now before us, she will be sure to add fresh troops to the number of her unknown friends, besides retaining her place in the hearts of her old admirers.

Before many days have elapsed thousands of bright eyes will be watching her as she glides through the drawing-room looking-glass, which suddenly softens before her, and passes into the land of reflections which lies on the other side, where animated chessmen are walking and talking cheerily, and finds herself as a White Queen's Pawn playing across a chess-board earth, and striving to arrive at Queendom at its farther end. Many a little head will puzzle itself—children like to be puzzled—over the people who thought in chorus; and the wood in which names got lost; and the Red King's dream of which Alice was told she was a mere feature, her existence being absolutely subjective; and the land in which events took place backwards, like a sentence in Hungarian, so that a criminal was sentenced first, and tried afterwards, for a crime he was going to commit. Much young blood will run cold with fright—children dearly love to be frightened—at the awe-inspiring portrait of the Apollyon-like Jaberwocky, which

Came whiffing through the tulgey wood,  
And burbled as it came!

And many a heart both old and young will be stirred with wholesome laughter at the quarrel of Tweedledum with Tweedledee, the arithmetical genius of Humpty Dumpty, the vagaries of that King's Messenger who was as mad as a Hatter, and the metamorphosis of the Red Queen into a kitten, which synchronizes with Alice's own return from her eighth-square queendom into her old life on this side of the looking-glass.

Even the face of a reviewer, of one whose heart has been rendered heavy within him by the involuntary study of our comic literature, may be dimpled by a smile of admiration as he watches the skill with which both the author and the illustrator have worked in the difficult atmosphere of nonsense. Many of Mr. Tenniel's designs are masterpieces of wise absurdity. We may refer, for instance, to that in which the Oysters, incarnations of old-womanishness, are listening to the dulcet speech of the Walrus and the Carpenter, or those of Humpty Dumpty shouting into "Someone's" ear, of the White Knight shaking the aged man who sat upon the gate, and of the Messenger expiating in prison the crime he was going to commit; not to speak of some drawings which deserve still higher and more serious praise, such as that in which Alice is rowing the boat along the stream which is half river and half grocer's shop. The skill with which the dream-like blending of the one with the other is rendered is worthy of Wonderland itself.

Before parting with this charming book, for which such bands of children will deservedly feel personally grateful to both author and illustrator, we must call attention to the touching address to his "child-readers" which "Lewis Carroll" has appended to his book,—thanking them for the interest they have taken in his "dream-child," telling them how pleasant it is to him to think of "the many English firesides where happy faces have smiled her a welcome," and ending with wishing that to them each recurring Christmas-tide may be "more bright and beautiful than the last—



bright with the presence of that unseen Friend, Who once on earth blessed little children, and beautiful with memories of a loving life, which has sought and found that truest kind of happiness, the only kind that is really worth the having, the happiness of making others happy too!"

*Voltaire.* By John Morley. (Chapman & Hall.) MR. MORLEY'S 'Voltaire' is the appropriate companion of the volume of 'Critical Miscellanies,' which we had the satisfaction of introducing to our readers only a few months ago. The essays which the last-named work contained had for their principal aim the investigation of the causes and effects of that great intellectual movement of the eighteenth century which led directly to the French Revolution, and has exercised upon the literature and politics of our own time an influence which we are as yet hardly in a position to estimate. Of that movement Voltaire was, perhaps, the guiding spirit. At all events it was he who made known to Europe the thoughts which were stirring in the minds of his associates, and proclaimed to the world that the drama of feudalism was played out. Had it not been for the genius of Voltaire, the passionate yearning after intellectual liberty which animated the great thinkers of the time would hardly have spread beyond the limits of the circle in which it arose, or, to speak more correctly, would have smouldered for a much longer period before bursting into flame. As it was, Voltaire's unrivalled faculty of lucid exposition and scathing criticism brought home to the unthinking many truths which might otherwise have been regarded as the crotchets of mere theorists, and condemned as the fancies of philosophic Radicals. By virtue of his literary supremacy he exercised an influence upon the counsels of princes and the opinions of peoples for which it would be hard to find a parallel. In his present work, Mr. Morley attempts to estimate not only the direct effect of Voltairism upon the course of contemporary events, but also its more remote influence upon the history of the world. As a necessary consequence, he presents to us, not so much the Voltairism of Voltaire, as a series of deductions from it which might, perhaps, have been accepted by its author had he been alive at the present day, but which he certainly did not foresee when he framed his system. Hence Mr. Morley's work is, perhaps, more important as a contribution to the history of the nineteenth century than as a contribution to that of the eighteenth. This anachronistic effect is inevitable when the biographer seeks to determine, not only what his subject thought and said, but also what his subject's successors thought and said of his thoughts and sayings. In Mr. Morley's writings this tendency to modify the history of the past by projecting it into the present is, we think, unusually marked in consequence of a propensity, which he frequently betrays, to take the sentiments of a past age as the text for what we will venture to call, in spite of his anti-theological spirit, sermons. This is indeed his besetting sin. He is ever striving to exalt some truism of small importance into a great moral or social truth, and is, in consequence, sometimes compelled to hide the insignificance of his dogmatic asser-

tions under a cloud of bombastic words and ponderous sentences. This rhetorical mode of exposition, when applied to the views of another, involves an unjustifiable intrusion of Mr. Morley's own individuality, and is, in all cases, a serious fault of style which cannot fail to annoy even the best disposed reader. The hostile critic will, we fear, be further exasperated by an arrogance of assertion, and an acerbity of tone, which Mr. Morley appears to mistake for force and virtuous indignation. He seems to be always saying, "I do well to be angry": but anger so long sustained carries with it an air of unreality, so that the reader begins at last to wonder whether Mr. Morley is as angry as he professes to be. The following extract exemplifies some of these remarks:—

"He saw only a besotted people, led in chains by a crafty priesthood; he heard only the unending repetition of records that were fictitious, and dogmas that drew a curtain of darkness over the understanding. Men spoke to him of the mild beams of Christian charity, and where they pointed he saw only the yellow glare of the stake; they talked of the gentle solace of Christian faith, and he heard only the shrieks of the thousands and tens of thousands whom faithful Christian persecutors had racked, strangled, gibbeted, burnt, broken on the wheel. Through the steam of innocent blood which Christians, for the honour of their belief, had spilt in every quarter of the known world, the blood of Jews, Moors, Indians, and all the vast holocausts of heretical sects and people in Eastern and Western Europe, he saw only dismal tracts of intellectual darkness, and heard only the humming of the doctors, as they served forth to congregations of poor men, hungering for spiritual sustenance, the draff of theological superstition."

This paragraph seems singularly out of place in a biography of Voltaire written by one who clearly appreciates the merits of Voltaire's style, and might therefore be expected to have profited by his example.

"Style," says Mr. Morley himself, "is independent of quantity; and the world suffers so grievously from the mass of books that have been written, not because they are many, but because such vast proportion of their pages say nothing while they purport to say so much. No study, however, of this outward ease and swift compendiousness of speech will teach us the secret that was beneath it in Voltaire, an eye and a hand that never erred in hitting the exact mark of appropriateness in every order of prose and verse. Perhaps no such vision for the befitting in expression has ever existed. He is the most trenchant writer in the world, yet there is not a sentence of strained emphasis or overwrought antithesis; he is the wittiest, yet there is not a line of true buffoonery. And this intense sense of the appropriate was by nature and cultivation become so entirely a fixed condition of Voltaire's mind, that it shows itself spontaneous and without an effort in his work. Nobody is more free from the ostentatious correctness of the literary precision, and nobody preserves so much purity and so much dignity of language with so little formality of demeanour."

But if Mr. Morley's style is open to criticism, he notwithstanding deserves our best thanks for the assistance which his work renders to the reader of Voltaire. It is not every one who has time to read all the ninety-seven volumes of which Voltaire's writings, in Baudouin's edition, consist. We have, therefore, reason to be deeply grateful to one who has made a profound study not only of the writings of Voltaire, but also of those of Voltaire's contemporaries, when he gives us the results of his reading, and adds to them a fearless and elaborate examination of the Voltairian principles. This our author has

done, and in a manner to raise his already high reputation as an historian of the political and intellectual progress of the last 150 years. Of the seven chapters of which the book consists the most important is that headed 'Religion,' to which, indeed, the others may be regarded as subsidiary. In Chapter IV., 'Berlin,' and Chapter VII., 'Ferne,' we get glimpses of Voltaire's domestic life which make us wish that Mr. Morley had found it consistent with his plan to make a more liberal use of the published letters, and to abandon for the nonce biographical criticism for biography proper. From the latter of these chapters we quote the following anecdote, illustrative of the obstinacy with which Voltaire sought redress for the victims of legal injustice:—

"For twelve years he persevered in the attempt to have the memory of La Barre rehabilitated. One of the judicial authorities concerned in that atrocious exploit, struck with horror at the thought of being held up to the execration of Europe by that terrible avenger, conveyed some menace to Voltaire of what might befall him. Voltaire replied to him by a Chinese anecdote. 'I forbid you,' said a tyrannical Emperor to the chief of the tribunal of history, 'to speak a word more of me.' The mandarin began to write. 'What are you doing now?' asked the Emperor. 'I am writing down the order that your Majesty has just given me.'"

*Queen Charlotte Islands.* By Francis Poole, C.E. (Hurst & Blackett.)

THIS is a narrative of an attempt made in 1862-3, on behalf of a mining company, to explore and utilize the mineral products supposed to exist in the group of islands which lie off the northern coast of British Columbia, and are known as the Queen Charlotte Islands. The book contains the diary of the engineer who had charge of the enterprise, and is edited by Mr. J. W. Lyndon. Mr. Poole was in Canada when he conceived the idea of starting on his somewhat venturesome quest, and his first seventy pages are devoted to a description of his journey, by the States, the Isthmus, and California, to British Columbia. As a rule, we object to the practice in which travellers are apt to indulge, of putting into print whatever they see and feel from the moment of their start, and during their passage through countries already familiar, and so detaining the reader from that for which he takes up their books. It is well that journals should be kept of such portion of their progress; it is only to the publication of this part of their diaries that we object. Mr. Poole, however, sins less than most adventurers in this respect. He takes us over a great deal of ground in his first chapters, and does it in a brisk and cheery style, letting us see what manner of man he is under ordinary circumstances, before exhibiting himself under extraordinary ones. The bulk of the book—and it is bulky, though by no means long—is occupied with the details of Mr. Poole's difficulties in getting from Vancouver to the scene of his labours and back again, his search for metals, and his contentions with the rude Indians whose territory he was invading, and the ruffianly whites whom he took thither to work the mines he hoped to discover. We hope that Mr. Poole was not a shareholder in the enterprise, or that his remuneration did not depend upon his success. Whether or not he was himself satisfied with the results of his nearly two years' residence among the Skid-a-ga-tees,

it is clear that he considered his escape and return to the capital of British Columbia as the most satisfactory part of the performance. At all events, he proved the existence of copper and other metals in fair quantity upon some of the islands, as well as an abundance of good land, fine timber, a mild climate, and heaps of game, from wild fowl to grizzlies. With a gang of decent white men he might have made something of his trip, beside this book. But he appears to have got hold of as worthless a set as even those gold-digging regions produce, and it was from his own men that his dangers and difficulties principally proceeded. They mutinied whenever provisions threatened to run short, and they got drunk when liquor was to be had. They insisted on being paid for work they did not do, and, by their outrages, made enemies of Indians who, otherwise, would have been friendly. No doubt it was exceedingly injudicious, both of Mr. Poole and of the company that employed him, to undertake such an enterprise with such characters, and that beyond the reach of law or police. But the book may do good service if it succeeds in discouraging people at home from embarking money they can ill spare, in schemes which have to be conducted in distant and uncivilized countries, and over the management of which they can exercise no supervision or control. As a whole, the book is interesting and instructive, and its author evidently a pleasant and plucky fellow. We think he might have found some one better acquainted with the kind of life and country than Mr. Lyndon, to edit it for him, and then we should not have had to open our eyes at the retention of such hasty notes as those which state that there is no twilight in lat. 52° 18' N. and long. 131° W.; that he bathed in a *boiling* spring; that he "had mastered rifle-practice to the extent of being able to bring down an eagle on the wing at 600 yards" with his Enfield, and killed a crow on the top of a tall pine at 750 yards; that the currents carried his canoe with *electric* velocity; that during a certain storm there was "one flash of lightning and one of thunder"; that the wind tore large boulders off the top of a hill; that he found veins which were highly "oreiferous"; and that "a Mexican mustang is a small mule"! Despite these small blemishes, we can confidently recommend the book to all who wish to form an idea of life and land in those countries in the present, and of their capacity in the future.

*The Life of Charles Dickens.* By John Forster. Vol. I. 1812—1842. (Chapman & Hall.)

[Second Notice.]

FOLLOWING the chapters containing the autobiographical details, or founded upon them, are others giving the history of Dickens's successive publications, his contests with publishers, some home incidents, and part of the narrative of his visit to America. The last alone occupies more than half the volume. From some of these we take a few extracts. Here is one which illustrates the popularity of 'Pickwick':—

"An archdeacon," wrote Mr. Carlyle afterwards to me, "with his own venerable lips, repeated to me, the other night, a strange profane story: of a solemn clergyman who had been administering ghostly consolation to a sick person; having finished, satisfactorily as he thought, and got out

of the room, he heard the sick person ejaculate: "Well, thank God, 'Pickwick' will be out in ten days any way!"—This is dreadful!"

Of the extravagant humour in which Dickens sometimes indulged, to the wonder of even such an extravagant humourist as Landor (some of whose characteristics are copied in Boy-thorn), the subjoined rhapsody on the Queen's marriage is an excellent specimen:—

"Society is unhinged here," thus ran the letter, 'by her majesty's marriage, and I am sorry to add that I have fallen hopelessly in love with the Queen, and wander up and down with vague and dismal thoughts of running away to some uninhabited island with a maid of honor, to be entrapped by conspiracy for that purpose. Can you suggest any particular young person, serving in such a capacity, who would suit me? It is too much perhaps to ask you to join the band of noble youths (Forster is in it, and MacIse) who are to assist me in this great enterprise, but a man of your energy would be invaluable. I have my eye upon Lady . . . , principally because she is very beautiful and has no strong brothers. Upon this, and other points of the scheme, however, we will confer more at large when we meet; and meanwhile burn this document, that no suspicion may arise or rumour get abroad.' \* \* 'The presence of my wife aggravates me. I loathe my parents. I detest my house, I begin to have thoughts of the Serpentine, of the regent's canal, of the razors upstairs, of the chemist's down the street, of poisoning myself at Mrs. —'s table, of hanging myself upon the pear-tree in the garden, of abstaining from food and starving myself to death, of being bled for my cold and tearing off the bandage, of falling under the feet of cab-horses in the New-road, of murdering Chapman and Hall and becoming great in story (SHE must hear something of me then—perhaps sign the warrant: or is that a fable?), of turning Chartist, of heading some bloody assault upon the palace and saving Her by my single hand—of being anything but what I have been, and doing anything but what I have done. Your distracted friend, C. D.' The wild derangement of asterisks in every shape and form, with which this incoherence closed, cannot here be given."

In fancifulness not less complete is the account of the death of the famous raven, Grip:—

"You will be greatly shocked (the letter is dated Friday evening, March 12th, 1841) and grieved to hear that the Raven is no more. He expired to-day at a few minutes after twelve o'clock at noon. He had been ailing for a few days, but we anticipated no serious result, conjecturing that a portion of the white paint he swallowed last summer might be lingering about his vitals without having any serious effect upon his constitution. Yesterday afternoon he was taken so much worse that I sent an express for the medical gentleman (Mr. Herring), who promptly attended, and administered a powerful dose of castor oil. Under the influence of this medicine, he recovered so far as to be able at eight o'clock p.m. to bite Topping. His night was peaceful. This morning at day-break he appeared better; received (agreeably to the doctor's directions) another dose of castor oil; and partook plentifully of some warm gruel, the flavour of which he appeared to relish. Towards eleven o'clock he was so much worse that it was found necessary to muffle the stable-knocker. At half-past, or thereabouts, he was heard talking to himself about the horse and Topping's family, and to add some incoherent expressions which are supposed to have been either a foreboding of his approaching dissolution, or some wishes relative to the disposal of his little property: consisting chiefly of half-pence which he had buried in different parts of the garden. On the clock striking twelve he appeared slightly agitated, but he soon recovered, walked twice or thrice along the coach-house, stopped to bark, staggered, exclaimed *Halloa old girl!* (his favourite expression), and

died. He behaved throughout with a decent fortitude, equanimity, and self-possession, which cannot be too much admired. I deeply regret that being in ignorance of his danger I did not attend to receive his last instructions. Something remarkable about his eyes occasioned Topping to run for the doctor at twelve. When they returned together our friend was gone. It was the medical gentleman who informed me of his decease. He did it with great caution and delicacy, preparing me by the remark that 'a jolly queer start had taken place.'"

There are excellent sketches of scenery in the Scottish glens, but we turn from them to show some of the inward feeling of a man who thanked God that he had not a heart to hold many people:—

"His wife's younger brother had died with the same unexpected suddenness that attended her younger sister's death; and the event had followed close upon the decease of Mrs. Hogarth's mother while on a visit to her daughter and Mr. Hogarth. 'As no steps had been taken towards the funeral,' he wrote (25th October) in reply to my offer of such service as I could render, 'I thought it best at once to bestir myself; and not even you could have saved my going to the cemetery. It is a great trial to me to give up Mary's grave; greater than I can possibly express. I thought of moving her to the catacombs and saying nothing about it; but then I remembered that the poor old lady is buried next her at her own desire, and could not find it in my heart, directly she is laid in the earth, to take her grandchild away. The desire to be buried next her is as strong upon me now, as it was five years ago; and I *know* (for I don't think there ever was love like that I bear her) that it will never diminish. I fear I can do nothing. Do you think I can? They would move her on Wednesday, if I resolved to have it done. I cannot bear the thought of being excluded from her dust; and yet I feel that her brothers and sisters, and her mother, have a better right than I to be placed beside her. It is but an idea. I neither think nor hope (God forbid) that our spirits would ever mingle *there*. I ought to get the better of it, but it is very hard. I never contemplated this—and coming so suddenly, and after being ill, it disturbs me more than it ought. It seems like losing her a second time . . . ' 'No,' he wrote the morning after, 'I tried that. No, there is no ground on either side to be had. I must give it up. I shall drive over there, please God, on Thursday morning, before they get there; and look at her coffin.'"

We conclude with a brief reference to his dislike of steamers. This is from his Atlantic experiences:—

"Of course you will not see in the papers any true account of our voyage, for they keep the dangers of the passage, when there are any, very quiet. I observed so many perils peculiar to steamers that I am still undecided whether we shall not return by one of the New York liners. On the night of the storm, I was wondering within myself where we should be, if the chimney were blown overboard: in which case, it needs no great observation to discover that the vessel must be instantly on fire from stem to stern. When I went on deck next day, I saw that it was held up by a perfect forest of chains and ropes, which had been rigged in the night. Hewitt told me (when we were on shore, not before) that they had men lashed, hoisted up, and swinging there, all through the gale, getting these stays about it. This is not agreeable—is it?"

Probably all who read the story of Dickens's life will find more or less of it transferred to his works. But an author's life, or what he has noted in the lives of others, or has read of, is always so transferred, consciously or unconsciously. Imagination? It does not exist in the popular sense. It is, in literature, not the bodying forth of the forms of things unknown,



but the imaging of forms and shadows seen and remembered. Imagination is Memory in fancy dress.

#### NOVELS OF THE WEEK.

*The Harveys.* By H. Kingsley. 2 vols. (Tinsley Brothers.)

*The Haunted Crust; and other Stories.* By Katharine Saunders. 2 vols. (Strahan & Co.)

*The Fortunes of Tom Haswell: a Novel.* By Mary Hayman. 2 vols. (Newby.)

*A Ready-Made Family; or, the Life and Adventures of Julian Leep's Cherub: a Story.* 3 vols. (Tinsley Brothers.)

THE slight but readable story of 'The Harveys' is instinct with all Mr. Henry Kingsley's well-known peculiarities of thought and style. The conversations are terse and animated, and being really like the speech of every-day life, contrast to great advantage with the dialogues which are commonly inflicted on us. At the same time even Mr. Kingsley has to learn that two factors are as necessary to a conversation as to a quarrel, and that a soliloquy by the author, however natural and well expressed, is not so effective in producing a due contrast of characters as a more varied style of diction on the part of the different speakers.

The Harvey family, however, do not fail to show a great variety of individual peculiarities, and resemble one another only in the Bohemianism and generous recklessness which they inherit from a puzzle-headed and simple-hearted father. Mr. Harvey *père*, much exercised by theological scruples, yet too humble to regard his fine scent for mares'-nests as a feather in his intellectual head-gear, devoted to his family, yet as incapable of providing for them as a hen for her adopted ducklings, and struggling cheerily and patiently with a very sordid entanglement of pecuniary troubles, is a sketch which would be well worth more complete development, were not the type unfortunately common. In his amicable relations with his bishop, who is also a most successful piece of outline, he is a model for more pretentious theologians of the hyper-critical school. In the autobiography of the young artist, his favourite son, we have an amazing series of adventures compressed into a field of very limited compass. In the school-life so capitally described, in the struggle of his artistic novitiate, in his relation to the "congeries of religious and theatrical fanatics" which surrounds him, his disastrous but amusing experience of German dungeons and duelling, the buoyancy of young Harvey's character produces the very complications which set it forth to such excellent advantage. Especially good are the results which follow from his friction with the solid Teutons, for whose worth he has a just appreciation, while their foibles, especially in judicial investigation, are amusingly described. The author's testimony, as that of an eyewitness, to their general good conduct in Lorraine, will not fail, we think, to be appreciated. Some of the female characters, as Lady Edith—the musical genius, with a taste for spiritualism—and her friend, Lady Frogmarsh, remind one of the delightful old ladies we knew in 'Ravenshoe.' But the name suggests a contrast. Compared with what Mr. Kingsley can do, this kind of work produces melancholy reflections. There is little honest

pains expended upon this trifling tale. The plot, if so it can be called, is wildly improbable; many of the reflections and observations are crude and paradoxical; even the diction is not unfrequently inaccurate; and, on the whole, though we can read the book with equanimity, it would be no compliment to praise the author.

Mark Tapley need never have gone to America had it been his good fortune to have read the stories of Miss Saunders. That lady has set herself to thrill with melancholy tales the valuable class of society who would shrink from an unvarnished sensation novel, but take their modicum of harrowing fiction through the blameless medium of *Good Words*, on the same principle on which they flock to morning entertainments as an alternative for the contaminations of the modern drama. Of the six moral tales comprised in her two neat volumes, four are conceived in the spirit of the profoundest melancholy. In the first and last the religious element predominates, and relieves their conclusions from an absolute uniformity of gloom. Of the first, a record of special providential interference, we have little to remark but the anticlimax suggested in its title. The second, which deals with the story of Arkwright the inventor, is noticeable, first, for the terrible domestic burden which is added to his recorded difficulties in the person of a froward and intractable wife, whose heart in turn is broken by the dogged cruelty with which she is treated by the husband whose affection she has alienated. In the second place, it seems to us that in the manners and language attributed to rustics in the last century our author has made a grave chronological mistake. Several facts, however, in Arkwright's real life have been utilized in the story, which, though unnecessarily hard upon his memory, is not without many marks of literary power. The third tale is neither pleasing nor instructive,—a commonplace story of gross brutality perpetrated on an unoffending flower-girl. 'Gideon's Rock,' which stands next in the series, is a reproduction of the oft-told tale of 'Enoch Arden,' complicated by a piece of murderous treachery practised by one brother on another, and generally obfuscated by the morbid sentiments and stilted language of a weird and misanthropic fisherman. Old Matthew, who contributes the fifth narrative, is not unnaturally "puzzled" by the extraordinary conduct of a village Clytemnestra, who frightens a respectable country gentleman to death by the sudden revelation of a family secret, and relieves, by her timely suicide, the excited feelings of the husband whom she has entrapped with much unnecessary cunning, and who has shown his appreciation of the tragic proprieties of his part by wounding himself almost fatally in the course of the proceedings. Gentle Jack, a really charming character, does duty as a lump of sugar at the bottom of a nauseous draught, and by his exemplary conduct under the manifold oppressions of another furious fisherman, provides the only moral lesson to be gathered from these highly-wrought but eminently perplexing romances.

We are at a loss to imagine the reasons which have induced Miss Hayman to write or, having written, to publish so unpleasant a book as 'The Fortunes of Tom Haswell.' It can hardly have been her main object to give her readers pleasure or amusement, for anything more depressing than the story, or the

way in which it is told, we have seldom met with. We defy any one to get up so much as the ghost of a smile during its perusal, unless it be at a characteristic piece of feminine humour which is vented in a sly allusion to Mrs. Garrett Anderson. This is not a religious novel, for the writer is clearly out of sympathy with both the High and the Low Church parties, and betrays no liking for Dissenters. Nor is it either immoral or sensational, for nothing is said or done of which the most innocent may not safely read, nor does the introduction to the interior of a lunatic asylum add materially to the interest. The sole merit of the book is that it is simply what it professes to be—a dry chronicle of matters of fact accompanied by a running commentary not a whit less dry. We will try and reproduce our impressions of the story. Tom Haswell and his sister are left orphans when very young, and are sent from the backwoods of Somersetshire to London, where the lad is educated at Christ's Hospital, and where his sister eventually becomes companion to the daughter of a City magnate living at Hackney. Tom, grown up and in business, sails to Jamaica, is wrecked, returns after two years and learns of his sister's death; visits her grave, and returns to trade, in which, with the help of one Ned Martin, he makes a large fortune. No sooner is his fortune made, however, than Martin dies. After some years of discontented quiet in lodgings in the City, he learns that his sister is not dead, or at all events that what was marked as her grave contained not her remains but those of a stranger to him. He then quits London for the West of England and systematically devotes himself to the task of discovering his sister, if alive, or of learning her fate, if dead. Meantime Fanny, who after several adventures, among them confinement in a provincial lunatic asylum, had married one Greely and had survived him, was actually dying, within a few doors of the house he had occupied in London, at the time when he was hunting for her in Somersetshire. Foiled again, he makes further attempts to make others happy with the money which has brought himself no happiness. To this end he presents his friend John Milner to a couple of good livings on his own estate in the west, and thus enables the young clergyman to marry. But the evangelical sermons of the famous Mr. Newton had wrought a great and sudden change in his friend, and his wife not having fallen under the same influence, their married life was far from happy, though short. Then he assists another worthy country parson by paying for his daughters' education at a Bath boarding-school, from which one of the girls returns "shattered alike in health and spirits," and by getting a commission for the lover of another. This lover returns from the Peninsular campaign a broken-down soldier, with lots of glory, but only one arm and a permanently enfeebled constitution. And so on, and so on. That is the burden of the story. But why put such a commonplace record of everyday experience into a book and call it a novel?

Leaving the story for the personages who figure in it, we have little to say in the way of commendation or censure. Tom Haswell himself is scarcely more than a name to us, and his friend, the evangelical curate, is not even the ghost of a living being. In Miss Eliza



Burnet the author has depicted "a woman to whom a reasonably happy marriage would have been salvation, as far as this world was concerned." When we say that this poor young woman was never married at all, but went mad and died from an insane passion she had conceived for the clergyman of her parish, we have said enough to prove that hers is not an attractive portrait. It is only fair to add, that the book does not profess to come down to times more modern than the end of the last century.

The anonymous author of 'A Ready-Made Family' seems to aim, although feebly, at treading in the footsteps of the late Mr. Charles Dickens. Like Mr. Dickens, he takes us into quaint out-of-the-way scenes; like him, he eschews the well-browed pastures of fashionable life; like him, also, he causes the interest of the story to turn rather on the delineation of character than on an elaborated plot. However, unlike his prototype, he fails to give an air of reality to the *dramatis personæ*, or to attain to that hearty, easy-flowing humour of which Mr. Dickens was so great a master. The plot is loosely framed; the characters excite little interest, and their relations to each other are obscure. The whole of the word-picture is, in short, blurred and indistinct. Still the book is not without its merits. The style is that of an educated man; there are one or two fair scenes in the novel; and the only crimes committed by the actors are an attempted arson, an attempted assassination, an attempted suicide, a breach of trust, a joint-stock company swindle, and an adultery: really a moderate amount of sin in these days of Police News literature. It must also in fairness be added, that in no case does the author seek to invest the violators of the law with a fictitious interest. To give even an outline of the hazy plot would be difficult. We shall, therefore, leave to the reader the task of unravelling the threads, so freely and, as it seems to us, so wantonly tangled.

Though not the hero, one of the most salient and best drawn of the characters is a Mr. Wigriff, a solicitor and promoter of companies. He is a delightfully declamatory rascal, who, very properly, is, before the close of the third volume, made to expiate his offences in penal servitude. Among his other acts of dishonesty, Wigriff gets up a Joint-Stock Company (limited), for the purpose of turning to account the invention of a half-crazed dabbler in science, who conceives that railroads may be superseded by balloons drawn across the country by means of magnetism. The proceedings of the company, the constitution of the Board of Directors, and the gradually increasing suspicions of the shareholders, are described in an amusing though somewhat exaggerated manner. The topic is not, however, made the most of. The author is more successful in delineating Mr. Wigriff's domestic life. There is scarcely a man, however great a villain and impostor, who cannot, at all events, induce one or two women to believe in him; and Wigriff is no exception. The weak, wealthy, adoring wife, who has been married for her money, and is completely under the thumb of her strong-minded sister-in-law, is a character of more than average merit. The worst character in the book is, perhaps, the Reverend Samuel Merrington,

who is represented as being animated by the most liberal impulses, the purest philanthropy, the most Christian feelings,—and yet displays on one subject sentiments utterly at variance and inconsistent with the rest of his character. Inconsistency is natural to man; but in this case it is so extravagant and monstrous as to offend against all probabilities. Mr. Merrington was, we are told, "stout and cheerful, with a full, round, kindly face, waving black hair, just tinged with grey, and a rich, melodious voice." He had also, we are informed, a heart peculiarly open to the domestic affections, and was an attached husband and a tender father. Yet this benevolent, loving, religious man displays on one point a narrowness of mind and a stupid harshness of judgment which the most austere ascetic would have been ashamed of. Mr. Merrington's little girl is lost one day in London. The hero of the story, Harry, a waif, who has been adopted by a benevolent second-hand bookseller, sees her trouble, and inquires what it is. At this moment Harry's master appears on the scene, and, after a little questioning, discovers Lucy Merrington's address, and at once conveys her home. Mr. Merrington is anxious to show his gratitude by befriending Harry. In the course of conversation, however, he finds out that the boy, who is clearly a gentleman, by original position, at all events, can give no account of parents whom, indeed, he does not remember. Suspicions begin to arise in his mind, and they ripen to conviction when Harry admits that he ran away from school for fighting a boy who jeered at him for having no father and mother. By the way, boys do not usually run away from school because they have had a fight. Mr. Merrington, on hearing Harry's confession, immediately jumps to the conclusion—a false one, as it happened—that Harry is illegitimate, and refuses to bring him up in his own house, as he had first intended. Harry's master gives him an excellent character, but nothing can induce the reverend Pharisee to abandon his resolution. His arguments are, at all events, novel, and, we should hope, are not often employed by a true follower of Him, the essence of whose religion is love and compassion. "You know, Mr. Leep, if I were in any other circumstances, I should not mind keeping the boy under my roof and bringing him up, if you liked to part with him, but, as I am situated, it is impossible for me to do so. It would be construed into a tacit connivance with the very sin which I most deplore." Mr. Leep in vain urges that the boy himself is guiltless, but Mr. Merrington's bigotry is proof against all argument. "Is it not well," continued Mr. Merrington, solemnly, "that some should treat such a boy with sternness, reprove him with every look, hold him aloof, and greet him with frowns? So shall his way be filled with difficulty, and the world shall know how hard to bear is the course of shame, and haply shun the sin that brings it." We have never, even in a novel, come across more revolting, more stupid sentiments than the above, and yet we are asked to believe that Mr. Merrington, though a misjudging, was a truly good man. Surely, the author cannot in this instance have drawn his character from life. What makes this part of the story more improbable is that Mr. Merrington winds up his righteous indig-

nation by offering Harry's master a sum of money for the boy's education, on condition, that the name of the donor should remain a secret. We have already devoted as much space as it merits to 'A Ready-Made Family,' a far-fetched title by the way, and one which is scarcely justified by the story, and may sum up our judgment as follows. The author possesses talent which when more matured may bring forth good fruit; but he is devoid both of constructive powers and originality. He has in the book before us merely parodied Mr. Dickens, between whose productions and the work before us there is precisely the same difference as exists between a comedy and an extravaganza.

#### CHRISTMAS BOOKS.

[Third Notice.]

THE key-note to *The Lady of Provence; or, Humbled and Healed*, by A. L. O. E. (Nelson & Sons), is in the Preface. In writing this illustration of the French Revolution, which the author calls "the first,"—as if the one which commenced in 1789 had yet come to an end,—the author professes to have "kept in view the story of Naaman the leper, as being a striking type illustrative of an important Scriptural doctrine." In about 400 pages, the author curiously connects Naaman with the Reign of Terror, by showing how Faith may ennoble the connexion between masters and servants. This is what may be called "a pious book." *The Golden Fleece*, by the same author (Nelson & Sons), is, in comparison, a much livelier, as it is a much smaller, book. The conversations, indeed, are occasionally of a heavy cast; but the story has a good moral to it, and is worth reading.

No small amount of information, spiced with a liberal admixture of anecdotes, makes up the four hundred and odd pages about *The Iron Horse; or, Life on the Line*, by R. M. Ballantyne (Nisbet & Co.). Mr. Ballantyne is, perhaps, not quite in so "jolly" a humour as when he wrote of the 'Floating Light on the Goodwin Sands'; but he writes up to his moral, that, "To perform one's duty well in this life is the highest ambition that any man can have in regard to temporal things." But we may add that this moral would shock some persons who write religious books for children, and who teach, though not in so many words, that it matters little how a man works, provided that he "believes."

*Real Folks*, by Mrs. Whitney (Low & Co.), is a quaint book. It is at once a funny and a religious book. It is racy, yet sometimes dull,—queer, but real,—and abounding in American slang. There is one thing that it is not, and that is, a commonplace book. It is full of faults, but its merits and originality make you forget them.

There are few people who sit so usefully at home, while they travel so actively in imagination abroad, as Mr. Kingston. Boys have been with him before in the Eastern seas and in African wilds. In his new sally over a part of the New World, made at the fireside, *The Banks of the Amazon; or, a Boy's Journal of his Adventures in the Tropical Wilds of South Africa* (Nelson & Sons), Mr. Kingston's hero for the nonce, a Quito boy, follows, in an early part of this century, the famous track which Gonzalo Pizarro followed above three centuries ago. There was less difference in the Amazon of those two periods than between the great river when Mr. Kingston's hero is supposed to have explored it and the Amazon of to-day, which, being declared "free" by the Emperor of Brazil, now counts steamers by hundreds where even a single canoe was rarely seen. Lieut. Herndon's 'Valley of the Amazon,' published in 1854, showed the district in its transition state. Mr. Kingston has very happily achieved his task. The only fault in the book is that there is, perhaps, too much of it. But there are some very attractive illustrations to tarry over, if the reader get a little weary.

*Ben Burton; or, Born and Bred at Sea* (Low & Co.), is another of Mr. Kingston's books of imaginary rambles and incidents and experiences. The opening phrases may act as *tasters* to the general flavour:—"Dick Burton, you're a daddy! Polly's been and got a baby for you, old boy." "Me a what? . . . On course it's a boy. Polly wouldn't go for to get a girl." The "daddy" was a quartermaster. The book ends, after marvellous sea-changes, in the boy, Ben, becoming a Post-Captain, K.C.B., and the husband of a certain charming "Emily," who had previously informed her papa "that she should break her heart if she were not allowed to marry him."

With regard to *Aunt Jenny's American Pets*, by Catherine C. Hopley (Griffith & Farran), we can safely assert that Aunt Jenny is an extremely nice person; and the favourites she brings to the Morton family and us are as acceptable as herself. Reading her book is like being in an aviary crowded with strange and beautiful birds, whose songs strike our ears, while the intelligent owner shows us some of their ways, and tells us of many more. When young Aunt Jenny got married, she must have carried echoes of all sorts of harmony to her Western home.

## ANNUALS.

FIRST among the Pocket-Books we may place *Punch's Pocket-Book* (Punch Office); many of the illustrations are excellent.—*Fulcher's Ladies' Memorandum Book* keeps to old-fashioned ways, but is not the worse on that account.—Another standard publication is *Rees's Improved Diary and Almanack* (Penny).—We need hardly say that Messrs. De La Rue's Diaries and Pocket-Books are remarkable alike for utility and beauty.—We confess we do not admire the *Shakespeare Almanack* (Kent).—Messrs. Moses & Son send us a neat diary.—*Watson's Family Expenditure Book* (Watson, Glasgow) is cheap and fairly well arranged.—*Blackwood's Scribbling Diary* (J. Blackwood) and *The Tabular Diary* (Terry, Stoneman & Co.) deserve mention.—*The British Almanac and Companion* (Stationers' Company) is, as usual, a most excellent book of reference.—*Everybody's Year-Book* (Wyman) gives an immense amount of information for sixpence.—*The City Diary* (Collingridge) is well contrived.—*The Licensed Victualler's Almanack* (Wyld) will be welcome to the trade, but we wish the publisher would refrain from putting advertisements in the body of the book.—*Osborne's Farmer's Almanack* (Osborne, Birmingham), and *The Farmer's Almanac*, by C. W. Johnson and W. Shaw (Ridgway), will prove useful to the class whose wants they are designed to meet.—Of Illustrated Almanacs we have *Cassell's Illustrated Almanac* (Cassell, Petter & Galpin), and *Beeton's Englishwoman's Almanac* (Ward, Lock & Tyler).

"Christmas Numbers" seem to be more numerous than usual. From a literary point of view Mr. Swinburne's poem, in Messrs. King's new venture, *Pleasure*, and Miss Ingelow's stories for children, in *Good Words for the Young* (Strahan), are the most notable of their contents. We are glad to see that the practice of issuing a Christmas number of *All the Year Round* has been revived.

## OUR LIBRARY TABLE.

*Hungarian Celebrities.* By Capt. W. J. Wyatt. (Longmans & Co.)

THE contents of this book are of a somewhat miscellaneous character. Beginning with the early history of the Magyars, Capt. Wyatt proceeds to give us biographical sketches of Hungarian warriors of past times and of the most prominent living statesmen; after which he tells, at great length, the story of the wars between Frederick the Great and Maria Theresa. We cannot say that the general effect of the book is interesting, though some of the details of the life of John Hunyady and the sketches of Deak and Eötvös may amuse the reader.

WE have on our table *The Youth's Shilling Annual* for 1872 (Hamilton & Adams),—*My Sunday Friend*, 1871 (Simpkin),—*The Family Friend*, Vol. II.

(Partridge),—*The Universities and Secondary Schools of Ireland*, by E. Howley (Simpkin),—*The Revenue Resources of the Mogul Empire in India, from 1593 to 1707*, by E. Thomas (Trübner),—*Tables of Exchange for the Conversion of Sterling Money into Rupees and Cents, and Rupees and Cents into Sterling Money*, by J. Milne (Mathieson),—*Beavis and Jack's System of Book-keeping* (Williams),—*The Gorilla Origin of Man*, by His Royal Highness Mammoth Martinet (Farrah),—*"Cheap John's" Auction*, by M. Stradling (Simpkin),—*The Boys' Own Handbook of In-Door and Out-Door Sports* (Hamilton & Adams),—*The Passion Play at Ober-Ammergau, in the Summer of 1871*, by the Rev. G. Molloy, D.D. (Burns & Oates),—*Stories for Sundays*, by the Rev. H. C. Adams, M.A., First and Second Series (Routledge),—*The Christ for all the Ages*, by D. C. Davies (Hodder & Stoughton),—and *Anti-Materialismus*, von Dr. L. Weis (Nutt). Among New Editions we have *Elementary Algebra*, by J. Elliot (Laurie),—*Note-Book on Practical Solid or Descriptive Geometry*, by J. H. Edgar, M.A., and G. S. Pritchard (Macmillan),—*Mathematical Instruments*, by J. H. Heather, M.A., Vol. III. "Surveying and Astronomical Instruments" (Lockwood),—*A Mirror for Monks*, by L. Blossius, edited by Sir J. D. Coleridge (Stewart),—*A History of the Corruptions of Christianity*, by J. Priestley, LL.D. (British and Foreign Unitarian Association),—*Le Livre des Parfums*, par E. Rimmel (Chapman & Hall),—*Isis der Mensch und die Welt*, von C. Radenhausen, Paris 13 to 15 (Foreign),—and *Geschichte der Deutschen Dichtung*, von G. G. Gervinus, Vol. II. (Williams & Norgate). Also the following Pamphlets:—*On the Prehistoric Remains in Brittany*, by Lieut. S. P. Oliver, R.A.,—*Megalithic Structures of the Channel Islands*, by Lieut. S. P. Oliver, R.A. (Clowes),—*The Hovas and other Characteristic Tribes of Madagascar*, by Lieut. S. P. Oliver, R.A. (same publisher),—and *Arbeitsämter*, von Dr. G. Schönberg (Foreign).

## LIST OF NEW BOOKS.

## Theology.

Blossius's L. A Mirror for Monks, cr. 8vo. 3/6 cl.  
Brightwell's Memorial Chapters in the Lives of Christian Gentlemen, 12mo. 2/  
Coke's (Rev. J.) Life and Labours, 12mo. 1/6 cl.  
Daily Lessons, according to the Revised Table, 1871, 7/6 cl.  
Foxe's (J.) Book of Martyrs, sm. 4to. 5/ cl.  
Greenwell's (D.) Colloquia Crucis, 12mo. 3/6 cl.  
Humphrey's (W. G.) New Table of Lessons Explained, 1/6 cl.  
La Barte's The Little Ones in Sunday Schools, Part 1, 5/ cl.  
Landell's The Saviour's Parting Prayer for his Disciples, 5/ cl.  
Payne's (Mrs. A.) Glastonbury; or, Early British Christians, 1/  
Pearson's (J. B.) Creed or No Creed, 12mo. 2/6 cl. limp.  
Proper Psalms and Lessons, with Daily Lessons according to the Use of the Church of England, cr. 8vo. 9/ cl.  
Services of the Church according to the Church of England, 10/6  
Sponser's (F.) Flowers for Sundays, 12mo. 3/6 cl.  
Tait's Thoughts for the Thoughtful on the Blessed God, &c. 5/  
Temple's (Right Rev. F.) Sermons Preached in Rugby School Chapel in 1867-69, 3rd series, 12mo. 6/ cl.

## Law.

Copinger's Index to Precedents in Conveyancing, royal 8vo. 23/

## Fine Art.

Chattock's (R. S.) Wensleydale, 14 Etchings, folio, 21/ cl.  
English Artists of the Present Day, Essays by J. Atkinson, S. Colvin, &c., 12 illustrations, fol. 21/ cl.  
Palmer's History of the Collegiate Church of Tamworth, 3/6 cl.  
Phillips's Series of Drawing-Books, Easy Landscapes and Straight Lines, by Burkinshaw, fc. 4to. 2/6 each, cl.  
Portfolio (The), edited by P. G. Hamerton, Vol. 2, fol. 35/ cl.

## Poetry.

Browning's (R.) Prince of Hohenstiel-Schwangau, 12mo. 5/ cl.  
Curtis's (J. C.) New Poetical Reader, 12mo. 1/ cl.  
Curtis's (J. C.) Poetical Reader for School and Home Use, 2/6  
Kentish's (T.) Caesar in Britain, a Poem, 12mo. 6/ cl.  
Lamb's Poetry for Children, edited by R. H. Shepherd, 3/6 cl.  
Leland's (C. G.) The Music Lesson of Confucius, 12mo. 3/6 cl.  
O'Shaughnessy's (A. W. E.) Lays of France, cr. 8vo. 10/6 cl.  
Songs for Children, Words by C. Kingsley, G. Macdonald, &c., Music by W. Boyd, royal 8vo. 1/6 awd.

## History.

Benson's (Capt. L.) Book of Remarkable Trials, cr. 8vo. 7/6  
Cassell's History of the War, 1870-71, Vol. 1, 8vo. 9/ cl.  
Couch's (J. B.) Polperro, a Fishing Town in Cornwall, 5/  
Gough's (J. H.) Autobiography, &c. 12mo. 1/ awd.  
Thompson's (J.) History of Leicester in 18th Century, 10/6 cl.

## Geography.

Hawes's (I. J.) Land of Desolation, 8vo. 14/ cl.  
Musters's (G. C.) At Home with the Patagonians, 8vo. 16/ cl.

## Philology.

Cleasby's Icelandic-English Dictionary, Part 2, 4to. 21/ cl.  
Sophocles, Trachiniae, revised by Newby and Blaydes, 6/ cl.  
Vésinier's (P.) History of the Commune of Paris, trans. by J. V. Weber, cr. 8vo. 7/6 cl.

## Science.

Collins's (J. E.) Private Book of Useful Alloys, cr. 8vo. 3/6 cl.  
Morgan's Affections produced by the Contagious Diseases, 5/  
Newton's (R.) Nature's Mighty Wonders, illust. 12mo. 2/6 cl.  
Smith's (J. H.) Elements of Geometry, Part 2, 12mo. 2/ cl.  
Elements of Geometry, 12mo. 3/ cl.  
Vernon's (E. J.) Guide to the Anglo-Saxon Tongue, 12mo. 5/ cl.

## General Literature.

Ashworth's (J.) Simple Records, 12mo. 1/6 cl.  
Bassett's (Rev. F. T.) Teacher's Text-Book, sq. 1/6 swd.  
Bellew's (Mrs. C.) The Merry Circle, cr. 8vo. 4/6 cl.  
Besant's (S.) Shoals and Quickens, 12mo. 3/6 cl.  
Bewsher's (Mrs. M. E.) The Gipsy's Secret, 12mo. 2/ cl.  
Birthday Motto-Book and Calendar of Nature, 32mo. 1/6 cl.  
Black's (W.) In Silk Attire, cr. 8vo. 6/ cl.  
Carlyle's Works, People's Edition, Vol. 10, 'Cromwell's Letters, &c., Vol. 5, 12mo. 2/ cl.  
Children's Journey, by Author of 'Voyage on Zigzag', 10/6 cl.  
Colden Club Essays, 2nd series, 1871-2, 8vo. 15/ cl.  
Cottage by the Cathedral, by Author of the 'Schönberg Cottage Family', cr. 8vo. 5/ cl.  
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Temple's (J. A.) Guide to Value of 1000. Stocks and Shares at a Discount or Premium, 18mo. 2/6 swd.  
Valentine's (Mrs.) Victoria Picture Reading-Book, 8vo. 1/ cl.  
Wet Blanket (The), or Edith's Bright Autumn, 12mo. 2/6 cl.

## THE STEALTHY SCHOOL OF CRITICISM.

YOUR paragraph, a fortnight ago, relating to the pseudonymous authorship of an article, violently assailing myself and other writers of poetry, in the *Contemporary Review* for October last, reveals a species of critical masquerade which I have expressed in the heading given to this letter. Since then, Mr. Sidney Colvin's note, qualifying the report that he intends to "answer" that article, has appeared in your pages: and my own view as to the absolute forfeit, under such conditions, of all claim to honourable reply, is precisely the same as Mr. Colvin's. For here a critical organ, professedly adopting the principle of open signature, would seem, in reality, to assert (by silent practice, however, not by enunciation), that if the anonymous in criticism was—as itself originally inculcated—but an early caterpillar stage, the nominate too is found to be no better than a homely transitional chrysalis, and that the ultimate butterfly form for a critic who likes to sport in sunlight and yet to elude the grasp, is after all the pseudonymous. But, indeed, what I may call the "Siamese" aspect of the entertainment provided by the *Review* will elicit but one verdict. Yet I may, perhaps, as the individual chiefly attacked, be excused for asking your assistance now in giving a specific denial to specific charges which, if unrefuted, may still continue, in spite of their author's strategic *fiasco*, to serve his purpose against me to some extent.

The primary accusation, on which this writer grounds all the rest, seems to be that others and myself "extol fleshiness as the distinct and supreme end of poetic and pictorial art; aver that poetic expression is greater than poetic thought; and, by inference, that the body is greater than the soul, and sound superior to sense." As my own writings are alone formally dealt with in the article, I shall confine my answer to myself; and this must first take unavoidably the form of a challenge to prove so broad a statement. It is true, some fragmentary pretence at proof is put in here and there throughout the attack, and thus far an opportunity is given of contesting the assertion.

A Sonnet, entitled 'Nuptial Sleep' is quoted and abused at page 338 of the *Review*, and is there dwelt upon as a "whole poem," describing "merely animal sensations." It is no more a whole poem in reality, than is any single stanza of any poem throughout the book. The poem, written chiefly in sonnets, and of which this is one sonnet-stanza, is entitled 'The House of Life'; and even in my first published instalment of the whole work (as



contained in the volume under notice) ample evidence is included that no such passing phase of description as the one headed 'Nuptial Sleep' could possibly be put forward by the author of 'The House of Life' as his own representative view of the subject of love. In proof of this, I will direct attention (among the love-sonnets of this poem) to Nos. 2, 8, 11, 17, 28, and more especially 13, which, indeed, I had better print here.

## LOVE-SWEETNESS.

Sweet dimness of her loosened hair's downfall  
About thy face; her sweet hands round thy head  
In gracious fostering union garlanded;  
Her tremulous smiles; her glances' sweet recall  
Of love; her murmuring sighs memorial:  
Her mouth's culled sweetness by thy kisses shed  
On cheeks and neck and eyelids, and so led  
Back to her mouth which answers there for all:—  
What sweeter than these things, except the thing  
In lacking which all these would lose their sweet:—  
The confident hearts still fervour; the swift beat  
And soft subsidence of the spirit's wing,  
Then when it feels, in cloud-girt wayfaring,  
The breath of kindred plumes against its feet?

Any reader may bring any artistic charge he pleases against the above sonnet; but one charge it would be impossible to maintain against the writer of the series in which it occurs, and that is, the wish on his part to assert that the body is greater than the soul. For here all the passionate and just delights of the body are declared—some-what figuratively, it is true, but unmistakably—to be as sought if not ennobled by the concurrence of the soul at all times. Moreover, nearly one half of this series of sonnets has nothing to do with love, but treats of quite other life-influences. I would defy any one to couple with fair quotation of Sonnets 29, 30, 31, 39, 40, 41, 43, or others, the slander that their author was not impressed, like all other thinking men, with the responsibilities and higher mysteries of life; while Sonnets 35, 36, and 37, entitled 'The Choice,' sum up the general view taken in a manner only to be evaded by conscious insincerity. Thus much for 'The House of Life,' of which the Sonnet 'Nuptial Sleep' is one stanza, embodying, for its small constituent share, a beauty of natural universal function, only to be reprobated in art if dwelt on (as I have shown that it is not here) to the exclusion of those other highest things of which it is the harmonious concomitant.

At page 342, an attempt is made to stigmatize four short quotations as being specially "my own property," that is, (for the context shows the meaning,) as being grossly sensual; though all guiding reference to any precise page or poem in my book is avoided here. The first of these unspecified quotations is from the 'Last Confession,' and is the description referring to the harlot's laugh, the hideous character of which, together with its real or imagined resemblance to the laugh heard soon afterwards from the lips of one long cherished as an ideal, is the immediate cause which makes the maddened hero of the poem a murderer. Assailants may say what they please; but no poet or poetic reader will blame me for making the incident recorded in these seven lines as repulsive to the reader as it was to the hearer and beholder. Without this, the chain of motive and result would remain obviously incomplete. Observe also that these are but seven lines in a poem of some five hundred, not one other of which could be classed with them.

A second quotation gives the last two lines *only* of the following sonnet, which is the first of four sonnets in 'The House of Life' jointly entitled 'Willowwood':—

I sat with Love upon a roadside well,  
Leaning across the water, I and he;  
Nor ever did he speak nor looked at me,  
But touched his lute wherein was audible  
The certain secret thing he had to tell:  
Only our mirrored eyes met silently  
In the low wave; and that sound seemed to be  
The passionate voice I knew; and my tears fell.  
And at their fall, his eyes beneath grew here;  
And with his foot and with his wing-feathers  
He swept the spring that watered my heart's drouth,  
Then the dark ripples spread to waving hair,  
And as I stooped, her own lips rising there  
Bubbled with brimming kisses at my mouth.

The critic has quoted (as I said) only the last two lines, and he has italicized the second as some-

thing unbearable and ridiculous. Of course the inference would be that this was really my own absurd bubble-and-squeak notion of an actual kiss. The reader will perceive at once, from the whole sonnet transcribed above, how untrue such an inference would be. The sonnet describes a dream or trance of divided love momentarily re-united by the longing fancy; and in the imagery of the dream, the face of the beloved rises through deep dark waters to kiss the lover. Thus the phrase, "Bubbled with brimming kisses," &c., bears purely on the special symbolism employed, and from that point of view will be found, I believe, perfectly simple and just.

A third quotation is from 'Eden Bower,' and says

What more prize than love to impel thee?  
Grip and lip my limbs as I tell thee!

Here again no reference is given, and naturally the reader would suppose that a human embrace is described. The embrace, on the contrary, is that of a fabled snake-woman and a snake. It would be possible still, no doubt, to object on other grounds to this conception; but the ground inferred and relied on for full effect by the critic is none the less an absolute misrepresentation. These three extracts, it will be admitted, are virtually, though not verbally, garbled with malicious intention; and the same is the case, as I have shown, with the sonnet called 'Nuptial Sleep' when purposely treated as a "whole poem."

The last of the four quotations grouped by the critic as conclusive examples, consists of two lines from 'Jenny.' Neither some thirteen years ago, when I wrote this poem, nor last year when I published it, did I fail to foresee impending charges of recklessness and aggressiveness, or to perceive that even some among those who could really read the poem and acquit me on these grounds, might still hold that the thought in it had better have dispensed with the situation which serves it for framework. Nor did I omit to consider how far a treatment from without might here be possible. But the motive powers of art reverse the requirement of science, and demand first of all an inner standing-point. The heart of such a mystery as this must be plucked from the very world in which it beats or bleeds; and the beauty and pity, the self-questionings and all-questionings which it brings with it, can come with full force only from the mouth of one alive to its whole appeal, such as the speaker put forward in the poem,—that is, of a young and thoughtful man of the world. To such a speaker, many half-cynical revulsions of feeling and reverie, and a recurrent presence of the impressions of beauty (however artificial) which first brought him within such a circle of influence, would be inevitable features of the dramatic relation portrayed. Here again I can give the lie, in hearing of honest readers, to the base or trivial ideas which my critic labours to connect with the poem. There is another little charge, however, which this minstrel in multi brings against 'Jenny,' namely, one of plagiarism from that very poetic self of his which the tutelary prose does but enshroud for the moment. This question can, fortunately, be settled with ease by others who have read my critic's poems; and thus I need the less regret that, not happening myself to be in that position, I must be content to rank with those who cannot pretend to an opinion on the subject.

It would be humiliating, need one come to serious detail, to have to refute such an accusation as that of "binding oneself by solemn league and covenant to extol fleshliness as the distinct and supreme end of poetic and pictorial art"; and one cannot but feel that here every one will think it allowable merely to pass by with a smile the foolish fellow who has brought a charge thus framed against any reasonable man. Indeed, what I have said already is substantially enough to refute it, even did I not feel sure that a fair balance of my poetry must, of itself, do so in the eyes of every candid reader. I say nothing of my pictures; but those who know them will laugh at the idea. That I may, nevertheless, take a wider view than some poets or critics, of how much, in the material

conditions absolutely given to man to deal with as distinct from his spiritual aspirations, is admissible within the limits of Art,—this, I say, is possible enough; nor do I wish to shrink from such responsibility. But to state that I do so to the ignoring or overshadowing of spiritual beauty, is an absolute falsehood, impossible to be put forward except in the indulgence of prejudice or rancour.

I have selected, amid much railing on my critic's part, what seemed the most representative indictment against me, and have, so far, answered it. Its remaining clauses set forth how others and myself "aver that poetic expression is greater than poetic thought . . . and sound superior to sense"—an accusation elsewhere, I observe, expressed by saying that we "wish to create form for its own sake." If writers of verse are to be listened to in such arraignment of each other, it might be quite competent to me to prove, from the works of my friends in question, that no such thing is the case with them; but my present function is to confine myself to my own defence. This, again, it is difficult to do quite seriously. It is no part of my undertaking to dispute the verdict of any "contemporary," however contemptuous or contemptible, on my own measure of executive success; but the accusation cited above is not against the poetic value of certain work, but against its primary and (by assumption) its admitted aim. And to this I must reply that so far, assuredly, not even Shakespeare himself could desire more arduous human tragedy for development in Art than belongs to the themes I venture to embody, however incalculably higher might be his power of dealing with them. What more inspiring for poetic effort than the terrible Love turned to Hate,—perhaps the deadliest of all passion-woven complexities,—which is the theme of 'Sister Helen,' and, in a more fantastic form, of 'Eden Bower,'—the surroundings of both poems being the mere machinery of a central universal meaning? What, again, more so than the savage penalty exacted for a lost ideal, as expressed in the 'Last Confession';—than the outraged love for man and burning compensations in art and memory of 'Dante at Verona';—than the baffling problems which the face of 'Jenny' conjures up;—or than the analysis of passion and feeling attempted in 'The House of Life,' and others among the more purely lyrical poems? I speak here, as does my critic in the clause adduced, of *aim* not of *achievement*; and so far, the mere summary is instantly subversive of the preposterous imputation. To assert that the poet whose matter is such as this aims chiefly at "creating form for its own sake," is, in fact, almost an ingenious kind of dishonesty; for surely it delivers up the asserter at once, bound hand and foot, to the tender mercies of contradictory proof. Yet this may fairly be taken as an example of the spirit in which a constant effort is here made against me to appeal to those who either are ignorant of what I write, or else belong to the large class too easily influenced by an assumption of authority in addressing them. The false name appended to the article must, as is evident, aid this position vastly; for who, after all, would not be apt to laugh at seeing one poet confessedly come forward as aggressor against another in the field of criticism?

It would not be worth while to lose time and patience in noticing minutely how the system of misrepresentation is carried into points of artistic detail,—giving us, for example, such statements as that the burthen employed in the ballad of 'Sister Helen' "is repeated with little or no alteration through thirty-four verses," whereas the fact is, that the alteration of it in every verse is the very scheme of the poem. But these are minor matters quite thrown into the shade by the critic's more daring sallies. In addition to the class of attack I have answered above, the article contains, of course, an immense amount of personal paltriness; as, for instance, attributions of my work to this, that, or the other absurd derivative source; or again, pure nonsense (which can have no real meaning even to the writer) about "one art getting hold of another, and imposing on it its conditions



and limitations"; or, indeed, what not besides? However, to such antics as this, no more attention is possible than that which Virgil enjoined Dante to bestow on the meaner phenomena of his pilgrimage.

Thus far, then, let me thank you for the opportunity afforded me to join issue with the Stealthy School of Criticism. As for any literary justice to be done on this particular Mr. Robert-Thomas, I will merely ask the reader whether, once identified, he does not become manifestly his own best "sworn tormentor"? For who will then fail to discern all the palpitations which preceded his final resolve in the great question whether to be or not to be his acknowledged self when he became an assailant? And yet this is he who, from behind his mask, ventures to charge another with "bad blood," with "insincerity," and the rest of it (and that where poetic fancies are alone in question); while every word on his own tongue is covert rancour, and every stroke from his pen perversion of truth. Yet, after all, there is nothing wonderful in the lengths to which a fretful poet-critic will carry such grudges as he may bear, while publisher and editor can both be found who are willing to consider such means admissible, even to the clear subversion of first professed tenets in the *Review* which they conduct.

In many phases of outward nature, the principle of chaff and grain holds good,—the base enveloping the precious continually; but an untruth was never yet the husk of a truth. Thresh and riddle and winnow it as you may,—let it fly in shreds to the four winds,—falsehood only will be that which flies and that which stays. And thus the sheath of deceit which this pseudonymous undertaking presents at the outset insures in fact what will be found to be its real character to the core.

D. G. ROSSETTI.

56, Ludgate Hill, Dec. 6, 1871.

IN your last issue you associate the name of Mr. Robert Buchanan with the article 'The Fleshly School of Poetry,' by Thomas Maitland, in a recent number of the *Contemporary Review*. You might with equal propriety associate with the article the name of Mr. Robert Browning, or of Mr. Robert Lytton, or of any other Robert.

STRAHAN & Co.

Russell Square, W., Dec. 12, 1871.

I CANNOT reply to the insolence of Mr. "Sidney Colvin," whoever he is. My business is to answer the charge implied in the paragraph you published ten days ago, accusing me of having criticized Mr. D. G. Rossetti under a *nom de plume*. I certainly wrote the article on 'The Fleshly School of Poetry,' but I had nothing to do with the signature. Mr. Strahan, publisher of the *Contemporary Review*, can corroborate me thus far, as he is best aware of the inadvertence which led to the suppression of my own name.

Permit me to say further that, although I should have preferred not to resuscitate so slight a thing, I have now requested Mr. Strahan to republish the criticism, with many additions but no material alterations, and with my name in the title-page. The grave responsibility of not agreeing with Mr. Rossetti's friends as to the merits of his poetry, will thus be transferred, with all fitting publicity, to my shoulders.

ROBERT BUCHANAN.

\*.\* Mr. Buchanan's letter is an edifying commentary on Messrs. Strahan's. Messrs. Strahan apparently think that it is a matter of no importance whether signatures are correct or not, and that Mr. Browning had as much to do with the article as Mr. Buchanan. Mr. Buchanan seems equally indifferent, but he now claims the critique as his. It is a pity the publishers of the *Contemporary Review* should be in such uncertainty about the authorship of the articles in that magazine. It may be only a matter of taste, but we prefer, if we are reading an article written by Mr. Buchanan, that it should be signed by him, especially when he praises his own poems; and that little "inadvertencies" of this kind should not be left uncorrected till the public find them out.

#### RUSSIAN NOTES.

A CONSIDERABLE stir has been caused in literary circles here by an election in the Imperial Academy of Sciences, a body usually very quiet and conservative. The death of the historian Ustrialof, more than a year ago, created a vacancy in the Academy, for which the learned and well-known Prof. Kostomarov was the most prominent candidate. Prof. Solovief, of Moscow, was also brought forward; but, as he was already connected with the Academy by being a Correspondent, and did not live in St. Petersburg, he had not much chance. Both of these gentlemen were very deserving of a place in the Academy, and would have given more honour than they would have received. But at the preliminary balloting of the Historico-Philological Section last summer, it was unanimously resolved to select for the place Mr. Pypin. When the vote in the section is unanimous, the election is usually confirmed by the Academy in full session; if otherwise, there is a chance for discussion, and another person is sometimes chosen. To avoid unpleasantness, it is customary to keep all such preliminary elections secret. But in this case the secrecy was not kept, and a storm was instantly raised. Mr. Pypin is a writer of great talent and undeniable accuracy, and has made a sensation lately by his recent book, 'The Social Movement under Alexander I.' He is thought to unite all the qualities which fit him to be a working member of the Academy in the chair of Russian History, and especially to complete the 'History of Peter the Great,' which Ustrialof left half finished. He, however, has the misfortune to be connected with that excellent review, the *Messenger of Europe*, which has for a long time supported the cause of *real*, as opposed to classical, education, and has been very severe on the Minister of Public Instruction. He is even said to have written some of these articles, and perhaps, too, some political articles. The *Moscow Gazette*, the most bitter opponent of the *Messenger of Europe* in education and politics, immediately began the cry against Mr. Pypin, which was taken up by some other journals. The Conservatives opposed him with all their force, while the Liberals and Nihilists defended him, and the election took the proportions of a political event. The Minister of Public Instruction is said to have written a letter against the election of Mr. Pypin, on the ground that he was an object of suspicion to the police for meddling in politics, and affirming even that the Emperor would not confirm the election. The Academy was thus placed in a very delicate position, as even those honestly opposed to Mr. Pypin hesitated to vote against him, lest they might seem influenced by the Government. Happily, they resolved to be independent, and Mr. Pypin was chosen by a vote of 25 to 9. It remains to be seen now what the Government will do.

Though the new law on the freedom of the press is promised shortly, the old law is strictly enforced. The *Russian World*, a sensible and well-informed paper, has just received a first warning for articles implying that the discipline of the army is lowered. Several books have been seized by the censorship, and their writers held for trial. *Per contra*, the religious journals of the two capitals are to appear after the 1st of January, without undergoing preliminary examination by the censorship.

The *Journal of the Ministry of Public Instruction* has just published some statistics of the periodical press for 1869. The changes since then are doubtless very slight. According to these figures, there were published in 1869, at St. Petersburg, 90 periodicals, of which 18 were newspapers appearing daily or tri-weekly, two of them in French, and one in German; 23 were published weekly or semi-monthly, two of them being German; and 49 were published monthly or bi-monthly, two of them being German. The *Government Messenger*, the official journal, counted the largest number of subscribers, selling 13,650 copies; the *Son of the Fatherland*, a cheap popular paper, comes next, with 11,320; then follow the *Exchange Gazette*, with 10,037, the *Police Gazette*, with 7,612, the *St. Petersburg Gazette*, with 7,001, and the *Golos*, with 5,290. One of the smallest

is the French *Journal de St. Pétersbourg*, which had an average sale of only 1,147 copies. The list of weeklies is headed by a fashion-journal, the *New Russian Bazaar*, with a sale of 4,467 copies. The monthly journal with the largest circulation was the *Messenger of Europe*, with 5,277 subscribers, increased in 1870 to 6,997. It further appears that the total number of subscribers in 1869 was a third greater than in 1868. From the returns of the Post-Office, we find that of the total number of subscriptions to these journals there was one in proportion to every 25 inhabitants of the government of St. Petersburg, and one to 233 in Moscow. This, however, excludes Moscow and other journals.

At the last meeting of the Imperial Russian Geographical Society, Count K. T. Lütke was elected Secretary, in the place of Baron Osten-Sacken, who has resigned. After the usual business, the Vice-President made a speech commemoative of Sir Roderick Murchison, one of the Honorary Members, pointing out the great service he had been to Russia, and the good and kind feeling which he had always shown to this country. Mr. Raevsky, one of the commission to study the grain trade of Russia, read a very interesting paper 'On the Commerce of the Upper Volga.' Among the new members chosen was Mr. Robert Michell, of the India Office. At the meeting of the Ethnographical Section, Mr. Mainof read an account of a visit he paid this last summer to the *Subbotniki*, a curious sect of dissenters, who keep all the Jewish doctrines and practices in addition to those distinctively Christian. Mr. Khwolson, in the discussion which followed, maintained the view that these people were not Russians at all, but Jews, who, by long separation from their race, as in Abyssinia, had lost their language and characteristics. His opinion was disputed by all who knew anything of the sect. A great treat was afforded to the members by the introduction of the peasant Kassianof, from Olonetz, who chanted three old Russian epic ballads in the style in vogue in that province. It is with some difficulty that these chants can be heard now, even in the country, for the peasants are shy, and the race of minstrels is fast disappearing; and it was a lucky accident that this man was met here by Prof. Hilferding, who had seen him before. At the meeting of the Mathematical and Physical Section, the project of Capt. Blum for a canal uniting the Black and Caspian Seas was discussed, and declared unworthy of serious consideration. The route chosen by Capt. Blum, along the rivers Manytsch and Kuma, was explored in 1855 by the academicians Baehr, and again in 1860 by the expedition of Col. Kostenkof, and has been recognized as impossible. Among other things, there is no water available to feed the locks. Three projects were presented by Capt. Blum, whose data were very scant, and who had made errors in computation; and it was shown that the first would cost 422,000,000, the second 841,000,000, and the third 507,000,000, of metallic rubles.

#### PROF. SEELEY'S 'LIVY.'

Brighton, Dec. 11, 1871.

THE Nihilists are jubilant over a few errors that Prof. Seeley thinks he has discovered in my 'Kings of Rome.' My paraphrase of Livy was made from a Tauchnitz edition, only as a peg for the remarks on it, and without the least suspicion that it would be subjected to so microscopic a criticism as the Professor has thought it deserves, or I should have been more on my guard; yet, even so, my slips are found to be neither numerous nor grave, and not one of them affects the main question at issue. In a volume of between 500 and 600 pages, the Professor's minute diligence has enabled him to discover about ten mistakes, or what he takes to be such. Five I will at once allow. I have inadvertently written "or" for *and* (Seeley's 'Livy,' p. 14) (but it makes no difference), "arms" for *shields* (p. 143), "ferocious" for *warlike* (p. 142). Whether "primores" (p. 193) should be rendered *officers* or *men of rank*, is too trivial to dispute about—both mean pretty much the same thing when speaking of an army; but as the Professor is

"hard up" for cavils, I will make him a present of this, and throw the next also, about the slave (p. 194), into the bargain; though, whether the "comes" of S. Tarquinius was a slave is doubtful; if he was, Livy would most probably have said so: consequently, it is very doubtful whether I was wrong in writing a slave. But, as I have said, I will add this small cavil to his little store, and say that he has hit five blots.

The rest I will defend. The misunderstanding imputed to me (p. 15, note) of Cicero (Tusc. i. 2.) is unfounded. The fact of Nobilior having carried Ennius with him into Ætolia shows that Cicero was not speaking of poetry in general, but of a particular kind of songs, which, indeed, appear to have been about the only kind of poetry then known at Rome. He evidently took Ennius with him to sing such songs at his festive board, perhaps also to compose some on his deeds. The version at p. 119—*id enim demum compar connubium fore*—is a question not of error, but of more or less forcible rendering. *Nec in stabulis*, &c. (p. 112): I deny that the rendering "especially" can be extracted from the words. The passage at 193 (*id cuique spectatissimum*, &c.) is a very obscure one. I will not waste time in discussing the Professor's version, which is justly condemned by himself when he characterizes it as "loose" writing; being indeed so loose as to be inadmissible. *Cuique* cannot possibly refer to the wives, and therefore my version is closer than his. The ambiguous passage about Brutus's speech—*præsens rerum indignitas*, &c. (p. 197)—admits a double interpretation, and I think it highly probable that Livy meant to convey a covert innuendo, that might be explained away in case of need.

The question about the Sabine treaty (p. 188) is one of criticism, not rendering. The Professor says: "Dionysius, unlike Dr. Dyer, feels the inconsistency of this fact with the story of Gabii having been conquered." Dionysius feels no such thing; but relates it as a natural occurrence. He says that the Gabines feared Tarquin would be hard upon them; but instead of that he used them kindly, and gave them a treaty (iv. 58); that referred to in a former letter. The whole note is an insinuation against the history, in the Professor's favourite manner.

As, in his animadversions on me, the Professor had no doubt the kind intention that I should correct my errors in a new edition, I will requite him by pointing out as many of his own, which he might be glad to amend; as this will conduce to a more exact and precise interpretation of Livy's text. Here is the list:—

No. 1 (Introductory Note, p. 101). *Facturusne opere pretium sim*. "A somewhat confused opening. The outline is:—Of the probable value of his work he thinks it trite to make any prediction; two things are against its success," &c.

*Opere pretium* means not whether his work would be valuable or successful, but whether it was worth doing. Nobody would be arrogant or silly enough to express in a Preface an opinion about the value or success of his work; but an author might say without impropriety "the work will be worth my pains." The Professor, indeed, seems to have an inkling of this in his next note, but concludes by sticking to "valuable"; which, though highly absurd, is not quite so bad as "successful." So the Professor stumbles at the very threshold.

No. 2 (same note). "The insignificant and half-forgotten character of the primitive history of Rome."

This is put into Livy's mouth by the Professor in his best style of insinuation, to help his views. No ingenuity can get this sense out of Livy's text.

No. 3 (note 1, same words and page). "Here the archetype had '*sim pretium*,' but we are enabled to correct it by the authority of Quintilian."

The Professor very coolly takes credit for an emendation made time out of mind by Sabellicus!

No. 4 (note 10, same page). *Res est præterea*, &c. "In this sentence there is a sort of confusion between the history and the subject of it."

Is there not a sort of confusion in the Professor's head? *Res* means not Livy's History, but the

subject-matter of it; i.e., the fortunes of Rome. The passage cited from Tacitus (Hist. i. 2.) is not in point, as the word there used is *opus*. But even so there is no difficulty.

No. 5 (note 5, p. 102). *Jam pridem*. "To be taken with *conscientia*." Heaven forbid! That makes Livy perpetrate tautology, as he says, only two lines further on, "*que nostra tot per annos vidit ætas*. *Jam pridem* goes with *prævalentis*—"of a people long since the most powerful in the world." That adds something to the idea instead of diluting it; but the Professor misses its force.

No. 6 (note 7, same page). *Malorum*. "Important as proving this Preface to have been written soon after the civil wars."

On the contrary, it proves it to have been written during the civil wars. Livy seeks a distraction from evils still in progress; the Professor makes him do so when they are ended!

No. 7 (note 8, same page). *Illa tota*. "The MSS. have *tota illa*. The alteration, which is Madvig's, seems necessary."

What the Professor calls Madvig's alteration is in Drakenborch's text, without note of any various reading.

No. 8 (note 10, same page). *Possit*. "Madvig alters this to *possit*. But surely *scribens* here may be taken as equivalent to *si (hæc nova) scriberem*. *Cure* here = *arrière-pensée*."

If this note was not in half-column, it would have more blunders than lines. Aldus wrote *possit* centuries before Madvig was born; and it held its place in subsequent editions. The first copies had *potest*, which Glareanus preferred. Drakenborch found *possit* in all the MSS. which he used, except two, which had *possit* (the Professor's reading), which he looked upon as an error of the copyists.

No. 9 (same note). Secondly, how can *scribens* be equivalent to *si scriberem*? Livy had decided to write the History, all through, *perscribere—a primordio urbis—ad hæc nova*; which last part, or *nova*, he thought his readers would hasten to in preference. *Render*—"Free from all anxiety, which, though it cannot, when I am writing, make my mind swerve from the truth, may yet disturb it." He expected an immunity from this anxiety only so long as he was writing the ancient part; but he would come to the troublous times at last, and then he would tell the truth, whatever anxiety it might cost him. Such is the meaning with which the passage is pregnant.

No. 10 (same note). Thirdly, *arrière-pensée*. Some students, like the Professor himself, would not understand this word. It is thus defined in the 'Dictionnaire de l'Académie': "Pensée intérieure, vue secrète qu'on ne laisse pas voir, qui détermine une action, une conduite." It means a disingenuous, concealed thought, like some of a person I could name—as, "Cet homme a toujours des arrières-pensées." According to the Professor, therefore, Livy writes—"Without any concealed thoughts, which, though they cannot warp my mind from the truth, may yet make it solicitous"! But a concealed thought could not possibly make a man solicitous, though it is just the kind of thought to make him swerve from the truth. This consoles me for the Professor having made me talk nonsense, since he does the same with Livy himself.

Ohe, *jam satis*! Here are as many suggestions for the Professor's consideration, only from his notes on Livy's first paragraph,—about half a page,—as he could find for mine in my whole book; and a great deal more important ones, some of his slips being really portentous. It is evident that I cannot requite his kindness by going all through his book, as that would require a whole *Athenæum*. Wherefore, though there are many rich and curious things ahead, I must beg him to be content, for the present, with this little instalment.

THOMAS H. DYER.

#### THE LONDON SCHOOL-BOARD.

THE last public meeting of the Board was unusually animated. First came a long discussion upon the new by-laws, which not having as yet received the sanction of the Education Department, have no force except as resolutions of the Board,

and with the by-laws upon the code of regulations to assist in their enforcement. Mr. MacGregor pointed out that both the by-laws and the regulations were clumsily drafted, and that as they might hereafter have to be interpreted by a magistrate, they had better, perhaps, be revised. Dr. Barry said something funny about the effect of legal spectacles in the discovery of trivial points, and seemed to think that the more clumsily a set of regulations are drafted the better they work in practice. Then the Solicitor to the Board pointed out that the code of regulations were merely rules agreed to by the Board for its own guidance in its own work; and, as Mr. MacGregor's objections were against the code rather than against the by-laws, the subject was allowed to drop.

Then came practical business. The Statistical Committee recommended that, upon a site already selected in the neighbourhood of Petticoat Lane a school be built to accommodate 1,100 children, but that the plans be made with a view to extra accommodation hereafter for 400 children more. Here, Canon Cromwell—who apparently thinks that Whitechapel has already sufficient educational accommodation—rushed boldly to the rescue. The site, he said, ought never to have been purchased at all. Still less ought 5,000*l.* more—(No! No! No!)—then 4,000*l.*—(No! No! No!)—then 3,000*l.*—(No! No! No!)—then 2,000*l.*—(No! No! No!)—well, then, at any rate, a large sum—(laughter)—to be spent in the erection of a school upon it. Hereupon Mr. Buxton remarked that the Rev. W. Rogers, who probably knew as much of the educational wants of Whitechapel as did any member of the Board, had himself advised the purchase of the particular site, and had protested against the numbers being lowered from 1,500 to 1,100. Seven or eight members spoke to the point, but as no one supported Canon Cromwell, there was no occasion to even withdraw the motion of opposition, and it was agreed that the erection of the new school be, as soon as possible, commenced. Then came a report from that really active and industrious body, the Works and General Purposes Committee, recommending the Board to accept the transfer of certain schools, and to take various buildings for the purposes of schools, *ad interim*. The recommendations were approved, and it was stated incidentally, that the Board has now upwards of forty schools in full work.

Lastly, it was agreed that public notice should be given of the determination of the Board to exercise the compulsory powers of the Act, and that in it parents be urged to forthwith send to an efficient school all children between the ages of five and thirteen.

#### Literary Gossip.

IN our number for December 30, we shall publish a series of articles on the Literature of Foreign Countries during 1871. They will be as follows: Belgium, by M. E. de Laveleye and P. Frédéricq; Denmark, by M. J. Sigurdsson; France, by M. Philarette Chasles; Germany, by Prof. Zimmermann; Holland, by Herr. F. von Hellwald; Hungary, by Prof. A. Vámbéry; Italy, by Prof. A. de Gubernatis; Portugal, by Prof. Seromenlio; Russia, by Mr. E. Schuyler; and Spain, by Don Riaño.

MR. THOMAS HARE, the well-known author of a treatise on the Election of Representatives, Parliamentary and Municipal, is preparing for publication a work called 'Endowments: Studies on What is due to the Past, the Present, and the Future.'

MISS BRADDON's new novel will be entitled 'To the Bitter End.' It will succeed her 'Lovers of Arden' in the *Belgravia* magazine. Mr. Sala commences a series of articles on 'Imaginary London' in the New Year's number of the same magazine.



THE spirit of Mr. Leland's promised volume, 'The Music Lesson of Confucius, and other Poems,' is said to be that of the old Tannhäuser legend—the contrast of human passions with religious duties and sentiments; with this difference, however, that Mr. Leland does not seek the solution of the problem of life in a tragic conflict of earthly and godly aspirations, but, on the contrary, allies the heathen classic rehabilitation of the rights of the flesh with what is good and pure in the Christian religion.

AN interesting literary relic is announced to be for sale, among the MS. collections of the late Sir Charles Young, Garter King at Arms. It is Oliver Goldsmith's 'Political View of the Present War with America upon Great Britain, France, Prussia, Germany and Holland'—an original autograph manuscript, 40 pages folio, believed to be unpublished, which came from the Library of Isaac Reed, to whom it was presented by George Stevens, who had it from Hamilton, the printer. Mr. Hawes's account of Goldsmith's use of James's Powders in his last illness, which was printed in 1774, accompanies the MS.

Colburn's *New Monthly Magazine* will commence a new series on the 1st of January, and will be reduced in price to 1s., from 3s. 6d. The number will open with a new story, by Mr. Harrison Ainsworth.

WE have before us the Prospectus of a privately printed issue of the Dramatists of the Restoration, to be edited by James Maidment and W. H. Logan, Esqs. Of these works there will be six volumes issued annually, at intervals of two months. The series is to commence with the works of Sir Wm. Davenant, which will be published in January next, in three volumes. These will be followed by the hitherto uncollected works of John Crowne, the author of 'Sir Courtly Nice' and other clever comedies, also in three volumes. We wish the scheme every success. Subscribers should address themselves to Messrs. H. Sotherton and J. Baer & Co.

A SPECIAL Report, by Dr. George Smith, on the Educational Works and Appliances exhibited in the Indian Court of the late Exhibition, has been recently distributed.

MESSRS. MACMILLAN & Co. will shortly issue a translation of Dr. Carl Mendelssohn's account of his father's intercourse with Goethe.

At their meeting on the 6th inst., the Council of the Camden Society decided upon publishing a selection from the letters of A. Valaresso, the Venetian Ambassador in London during the year following the return of Charles and Buckingham from Madrid. These letters were made use of by Carte and by Siri, whose 'Memorie Recondite' are, as far as relates to the English history of the period, chiefly founded upon them, and upon the despatches of the French Ambassadors. Siri's book, however, valuable as it is, only whets the appetite of those who know how much greater is the worth of original documents than the best narrative which can be founded on them, and we hope soon to have before us the account given by the Venetian himself of matters of such importance as the breach with Spain, the opening of negotiations for the French alliance, and the relations between Buckingham and the King during the Parliament of 1624. The book will be edited by Mr. Gardiner, but

the thanks of readers are chiefly due to Mr. Rawdon Brown, who answered an inquiry relating to Valaresso's letters by at once sending over to the Public Record Office his own copies, taken from the Venetian Archives, and by offering to render any assistance in his power to the editor.

DR. R. GRIFFITHS is engaged upon a work, to be called 'Tales and Sketches of Wales and the Welsh,' which will be published early next year.

THE reception of M. Xavier Marmier took place on Thursday, the 7th. He was received by M. Cuvillier-Fleury.

DR. WILLIAM RENDLE is prosecuting literary researches into the history of Southwark, with a view to illustrating passages in the works of poets who flourished in this country from Chaucer to Ben Jonson (1380—1620).

THE issue of the cheap series of the Collected Poetical Works of Mr. Nicholas Michell is now completed, and the sale, we are informed, has been very extensive, exceeding the expectations of publisher and author.

A FIFTH edition of Mr. Forster's 'Life of Dickens' will appear shortly. Over 2,000 copies have been subscribed for by the trade.

THE first part of M. J. Valfrey's historical work, 'Histoire de la Diplomatie du Gouvernement de la Défense Nationale,' has been brought out in Paris. The author describes fully the hopes which the Government of the 4th of September had that Italy would eventually assist France, and the result of M. Sénart's mission to Florence.

M. CHARLES YRIARTE has written a work, in which he selects as his subject the conclusion of the war between France and Germany: the book is entitled 'Les Prussiens à Paris, Histoire de Soixante Heures d'Occupation.'

M. CHARLES POTVIN has written a historical sketch, 'Le Génie de la Paix en Belgique,' published in Brussels, which contains notices of the eminent literary and diplomatic men who have laboured for the establishment and maintenance of peace.

HERR A. E. BRACHVOGEL's new novel, 'Das Räthsel von Hildburghausen,' in four volumes, has been published in Hanover.

TWO new periodicals will be started in Russia next month. The one, a monthly magazine, under the title of *Aziyatsky Vyestnik*, or "Asiatic Messenger," will devote special attention to what is going on in Siberia, and in the Amoor, Transcaucasian, and Turkestan districts, besides dealing with such subjects as the history and ethnography of the East in general; the other, a weekly paper, styled the *Grazhdanin*, or "Citizen," will mainly occupy itself with political and social questions, especially such as relate to the development of the resources of Russia, and to the moral and physical welfare of the Russian people. Such a journal was much needed in Russia, and may be of great service to all who are assisting in carrying out the great reforms initiated in that country by the present Emperor.

A NEWSPAPER is announced at Marseilles, entitled *La Couronne d'Acier*, which is to initiate a new political future, the editor or proprietor being styled Prince O. A. De Tonneus, King of Araucania and Patagonia, or New France, and future King of France.

SIGNOR GIOSUE CARDUCCI, the poet, has edited a volume of 'Lirici del Secolo XVIII.,' published by Barbéra, in Florence, which contains poems by Savioli, Mazza, Cerretti, Fantoni, Lamberti, Agostino and Giovanni Paradisi, and others. Signor Carducci is now engaged on a new work, to be entitled 'Poeti della Repubblica Cisalpina e Italiana.'

AT Lahore, a newspaper is about to be published in Arabic. The Arab press is becoming extensive. It has organs in Egypt, Syria, Bagdad, Constantinople, Barbary, and now in India.

## SCIENCE

*The Royal Institution: its Founder and its First Professors.* By Dr. Bence Jones. (Longmans & Co.)

THE Royal Institution has so completely identified itself with the progress of modern scientific discovery, that it appears to be a necessity that the world should be furnished with a clear statement of its history. It is somewhat surprising that this has not been previously done, when we run over the roll of names which are associated with this Institution. However, it is now accomplished by Dr. Bence Jones in a satisfactory manner. He gives us a clear detailed statement of all the difficulties which the Albemarle Street Institution has had to overcome, and a satisfactory account of its successes from 1799 to the time of Faraday. When we consider the present condition of the Royal Institution, especially the fashionable character of its Friday evening gatherings, and the high-class tendencies of all its lectures, it strikes us as being not a little curious to find that it has departed so widely, as it has done, from the original intention of its founders.

In the Foundling Hospital, and at the house of the Lord Bishop of Durham, several gentlemen, "who were well known as zealous promoters of useful improvements," occasionally met, and the question of forming, by private subscription, a public institution for diffusing the knowledge and facilitating the general and speedy introduction of new and useful mechanical inventions and improvements, was carefully considered. To this body, Benjamin Thompson, Count Rumford, communicated, in 1799, his ideas respecting the aims of such an institution; and it was resolved that Mr. Bernard, one of the founders and the most active member of the Society for bettering the Condition and increasing the Comforts of the Poor, should communicate to that Society the general result of the consultations held on Count Rumford's scheme, and "the unanimous desire of the gentlemen who assisted at them, that means might be devised for making an attempt to carry the scheme proposed into execution."

On Friday, the 1st of February, 1799, this Society received from a Committee appointed to confer with Count Rumford a Report, in which they expressed themselves satisfied "that the institution proposed by him would be extremely beneficial and interesting to the community"; and measures were taken to secure its establishment. In the proposals, which were immediately issued, two great objects were put prominently forward: the first being the "speedy and general diffusion of the knowledge of all new and useful improvements"; and the second, "teaching the appli-



cation of science to the useful purposes of life." For the carrying out of the first design, it was proposed that models of all kinds of machinery should be collected, and shown, as far as possible, in action; and that all inventions tending to the introduction of an improved domestic economy should be shown in actual use—cottage fire-places and kitchen utensils, models of ventilators, lime-kilns, boilers, and bridges, being among the things named as desirable to collect and exhibit. The second part of the design embraced a lecture-room, "fitted up for philosophical lectures and experiments, and a complete laboratory and philosophical apparatus, with the necessary instruments for making chemical and other philosophical experiments." The scheme advanced so rapidly, that on the 9th of March the first meeting of the managers of the Institution was held, at the house of the Right Hon. Sir Joseph Banks, in Soho Square; and at the next meeting, on the 23rd of March, Count Rumford was elected Secretary. It was then decided "that ladies should be admitted as proprietors and subscribers, and entitled to all privileges." On June the 5th, the first meeting was held in Albemarle Street, when the second volume of the 'Reports of the Society for bettering the Condition of the Poor,' dated the 1st of that month, was, apparently, brought under consideration. In this we find it urged that "the Institution should specifically direct itself to the improvement of the means of industry and of domestic comfort among the poor."

Such was the origin of an institution which was destined to occupy a widely different position from that which was marked out for it by its promoters. A society which contemplated the diffusion only of useful knowledge and the promulgation of the facts of science, became in a few years the birthplace of some of the greatest truths which have ever been born into the world. Therefore, instead of labouring to the useful end of looking after the condition of the poor, it almost suddenly started on a career of scientific discovery, which is without parallel in the history of any European academy. Well may Dr. Bence Jones write, "It is difficult to believe that the Royal Institution of the present day was ever intended to resemble the picture given of it in this Report," the Report already alluded to. This great change was, without doubt, due to the influence of Davy, who was, on the 2nd of February, 1801, appointed Assistant-Lecturer on Chemistry, Dr. Thomas Garnett being the Lecturer. We cannot give even a brief account of the earlier efforts made by the managers of the Rumford Institution, as it was at first usually called. "It had its origin in the work which Count Rumford did for the poor in Munich, and its primary objects were models, workshops, and useful knowledge to benefit the poor." In 1800, Count Rumford wrote a long prospectus; and in estimating the probable usefulness of the Institution, he says, "When the rich shall take pleasure in contemplating and encouraging such mechanical improvements as are really useful, good taste, with its inseparable companion, good morals, will revive; rational economy will become fashionable; industry and ingenuity will be honoured and rewarded; and the pursuits of all the various classes of society will then tend to promote the public prosperity."

So fully were the first intentions carried out by Rumford and his friends, that the following workmen were engaged by him:—"A mathe-

matical instrument-maker, a model-maker, a cabinet-maker, a carpenter, a worker in brass and copper, a tin-plate worker, and an iron-plate worker. To these will soon be added bricklayers and stonemasons, who will be instructed and enabled to instruct others in setting new-invented grates, roasters, ovens, boilers, &c." Beyond this, so practical were all the aims of the young Institution that, in addition to a complete kitchen, "In order that the proprietors and inventors may be enabled to judge from actual experiment of the merit of any new method of cooking, or any new dish that may be proposed, a dining-room has been built, and will soon be ready for use, at the house of the Institution, in which the managers will occasionally order *experimental dinners*, to which the proprietors and subscribers will be invited, in as far as the accommodations will admit."

All this was suddenly changed by the new life diffused over everything connected with the Institution by Humphry Davy. His brilliant discoveries and his eloquent lectures at once attracted the learned and the rich, and that building which was to have been devoted to the diffusion of knowledge, connected with the practical applications of science, became the temple in which abstract science was worshipped, and from which there constantly emanated new truths illustrating the great laws of nature. For thirteen years Davy was the high priest, and he was followed by Faraday, who for fifty years reigned in his stead. "Whenever," says Dr. Bence Jones, "a true comparison between those two nobles of the Institution can be made, it will probably be seen that the genius of Davy has been hid by the perfection of Faraday. Incomparably superior as Faraday was in unselfishness, exactness, and perseverance, and in many other respects also, yet certainly in originality and in eloquence he was inferior to Davy, and in love of research he was by no means his superior."

The interesting story of the Royal Institution stops with the death of Davy. We somewhat regret this. The lives of Rumford, of Garnett, of Young, and of Davy are neatly sketched, and some curious and new facts are brought out respecting the lives of the founder, and of the Chemical Professor who so entirely changed the path along which the former had ruled it was to proceed in its course of usefulness. We suspect, however, that, to mankind in general, the Royal Institution, in its exalted position, has been more useful in every way than it would have been if it had continued in the humbler path of ministering to the wants of the poor, and devoting its powers to the applications, rather than to the investigations, of science.

#### SOCIETIES.

ROYAL.—Dec. 7.—The President in the chair.—The following papers were read: 'On the Fossil Mammals of Australia, Part VI., Genus *Phascodomys*,' by Prof. Owen, 'On Fluoride of Silver, Part III.,' and 'On the Solvent Power of Liquid Cyanogen,' by Mr. G. Gore.

GEOGRAPHICAL.—Dec. 11.—Major-General Sir H. C. Rawlinson, K.C.B., President, in the chair.—The following new Fellows were elected: Dr. J. B. G. Campos, H. Cope, T. D. Edwards, jun., P. C. Hanbury, R. Heinemann, F. L. Hutchins, Lieut. F. W. Jarrard, R.N., A. Jenoure, Sir J. Lubbock, Bart., W. Macdonald, D. Macpherson, C. A. J. Mason, C. H. Master, H. Mercer, J. Y. Messam, J. Mowatt, E. Wates.—The President, after refer-

ring to the illness of their Vice-Patron, the Prince of Wales, made an announcement with regard to Dr. Livingstone, to the effect that the efforts used for some time past to enter into communication with the great traveller having failed to yield definite direct news from Livingstone himself, the Council of the Society had felt it their duty to suggest to the Foreign Office the adoption of other means of reaching him in the far-distant country of Manyema, where he was supposed to be. This might be done either by sending native messengers separately by different routes, their rewards to be contingent on their bringing back letters from Livingstone, or by the despatch of a qualified European with a party of natives; but further decision would depend upon the result of their communication with the Foreign Office.—A paper was read, by Mr. Keith Johnston, 'On the Rev. Thomas Wakefield's Map of Eastern Africa.'—Capt. R. F. Burton followed with a paper on 'Lake Ukara or Ukarewe,' in which he argued, from the information gleaned by Mr. Wakefield at Mombaz, and Capt. Speke's own data, that Victoria Nyanza consisted of many separate lakes, and that it was a "Lake Region," and not a single lake.

ASTRONOMICAL.—Dec. 8.—W. Lassell, Esq., President, in the chair.—Messrs. E. G. Monk and Duncan Darroch were balloted for and elected Fellows of the Society.—The following communications were announced and partly read: 'Lunar Occultations, &c.,' by Mr. Tebbutt, 'Reply to Queries respecting Observations of  $\eta$  Argus,' by Mr. Abbott, 'On the Spectrum of Hydrogen at Low Pressure,' by Mr. Seabroke, 'On Encke's Comet,' by Mr. Hollis, 'On the Geodesic Lines on an Ellipsoid,' by Prof. Cayley, 'On a Universal Equatorial,' by Mr. Browning, 'Occultation of  $\epsilon$  Capricorni,' 'Eclipse of Jupiter's Third Satellite,' and 'Note on the November Meteors,' by Capt. Noble, 'Note on the Floor of Plato,' by Mr. Birt, 'On Motion of Matter projected from the Sun,' and 'On Mr. Abbott's Notice of Changes in  $\eta$  Argus,' by Mr. Proctor, 'On an especial Point in the Determination of the Elements of the Moon's Orbit,' by Mr. Airy, 'Elements of Minor Planet (116),' by Dr. R. Luther, 'Formules pour le Calcul des Orbites des Étoiles Doubles,' by Dr. De Gasparis, 'Observations, &c. of Tempel's Comet,' 'Elements of Tuttle's Comet,' and 'Occultation of Vesta by Moon, December 30th,' by Mr. Hind.

GEOLOGICAL.—Dec. 6.—J. Prestwich, Esq., President, in the chair.—Capt. A. H. Hutchinson, the Rev. J. Cater, Messrs. J. R. Burton, R. Daintree, J. D. Enys, H. G. Hunt, J. C. P. Anson, J. T. B. Ives, A. G. Kitching, L. Lyell, J. E. H. Peyton, S. B. J. Skerterchley, and H. Walker, were elected Fellows, and Prof. Capellini, of Bologna, a Foreign Correspondent of the Society.—The President announced the bequest to the Geological Society, on the part of the late Sir Roderick Murchison, of the sum of 1,000*l.*, to be invested in the name of the Society or of its Trustees, under the title of the "Murchison Geological Fund," and its proceeds to be annually devoted by the Council to the encouragement or assistance of geological investigations. The donation of the proceeds of the fund was directed by the testator to be accompanied by a bronze copy of the Murchison Medal.—Sir Philip Egerton proposed the following resolution:—"That this meeting, having heard the announcement of the bequest made to the Geological Society by the late Sir Roderick Murchison, desire to record their deep sense of the loss the Society has sustained by his death, and their grateful appreciation of the liberal bequest for the advancement of geological knowledge placed at their disposal by their late distinguished Fellow."—Mr. J. Gwyn Jeffreys seconded this proposition, which was carried unanimously.—The following communications were read: 'On the Presence of a Raised Beach on Portsdown Hill, near Portsmouth, and on the Occurrence of a Flint Implement at Downton,' by Mr. J. Prestwich, and 'On some undescribed Fossils from the "Menevian Group of Wales,"' by Mr. H. Hicks.

**LINNEAN.**—Dec. 7.—G. Bentham, Esq., President, in the chair.—The Rev. A. Johnson, M.A., and Mr. M. S. C. Rickards, were elected Fellows.—The following papers were read 'Note on *Amomum angustifolium*, Sonn.,' by Mr. D. Hanbury, 'On the Formation of British Pearls, and their possible Improvement,' by Mr. R. Garner, 'On a Luminous Coleopterous Larva,' by Dr. H. Burmeister, 'On the Botany of the Speke and Grant Expedition,' by Lieut.-Col. Grant.—In connexion with Mr. Garner's paper, various examples of pearl-producing mollusks and of artificially produced pearls were exhibited by Mr. W. Matchwick, by permission of the Science and Art Department, South Kensington; also, on the part of Mr. F. D. T. Delmar, a fine specimen of a pearl oyster in spirit, with pearls attached to the shell, and embedded in the tissues of the animal.—Mr. Hanbury exhibited a shoot of the olive (*Olea Europea*), bearing fruit, which had been produced in the open air (against a south wall) in his garden at Clapham.

**ZOOLOGICAL.**—Dec. 5.—J. Gould, Esq., V.P., in the chair.—The Secretary read a report on the additions made to the Menagerie during October and November, 1871; and called attention to a young female specimen of the Cape Fur-Seal (*Otaria pusilla*), being the first example received alive in Europe.—A letter was read from Dr. Burmeister, containing remarks on Messrs. Slater and Salvin's 'Synopsis of the Cracidae,' published in the Society's *Proceedings* for 1870.—Dr. E. Hamilton exhibited an adult skull of the newly-discovered Chinese Deer (*Hydropotes inermis*), and compared it with an immature skull of the same species exhibited by Mr. R. Swinhoe at a meeting of the Society, 10th February, 1870.—Mr. Slater, a skin of the Water Opossum (*Chironectes variagatus*), from Medellin, U.S. of Columbia,—Prof. Newton, the humerus of a Pelican (believed to be *Pelecanus crispus*), found in the English fens.—Papers and communications were read from Surgeon F. Day, 'On the Freshwater Silurids of India and Burma,'—by Mr. A. G. Butler, 'On a Collection of Butterflies made at Loanda,' and 'On a New Genus of Lepidoptera, allied to *Apatura*, which was proposed to be called *Eulaceura*,'—by Mr. E. A. Smith, giving a list of species of Shells from the Slave Coast, West Africa, the majority of which had been dredged at Whydah, on the Dahomey shore,—through Prof. Newton, from Herr R. Collett, 'On the singular Asymmetry of the Skull in Tengmalm's Owl (*Strix Tengmalmi*),'—by Mr. Slater, being the third and final portion of a series of notes on rare or little-known animals now or lately living in the Gardens; 'On a Collection of Birds from Oiapok,' on the river of the same name, which divides Cayenne from the northern frontier of Brazil, amongst which were two species believed to be undescribed, and proposed to be called *Ochthoeca murina* and *Heteropelma igniceps*; and 'On the Species of the Genera *Myiometetes* and *Conopias*, belonging to the family Tyrannidae,'—by Mr. E. W. H. Holdsworth, 'On the Red-spotted Cat (*Felis rubiginosa*), of Ceylon,'—by Mr. D. G. Elliot, 'On various Felidae,' rectifying the synonymy of several species, and giving a more perfect description of one recently obtained from North-West Siberia, which he proposed to call *Felis euphitura*.—Dr. Günther made a reply to some critical remarks in a paper by Surgeon F. Day, read at a recent meeting of the Society.

**CHEMICAL.**—Dec. 7.—Dr. Frankland, President, in the chair.—'On Essential Oils, Part II.,' by Dr. J. H. Gladstone. In this communication the author gave the results of his examination of the physical properties of the hydrocarbons and oxidized oils obtained from various essential oils. He considers that these hydrocarbons may be divided into three groups, the members of which respectively not only have the same composition, but also a closely marked resemblance in their physical properties, such as the boiling-point, refractive index, dispersion, &c.—An interesting discussion ensued.—Prof. H. E. Armstrong read his paper 'On the Nitro-chlorophenols, Part III.,' in which he described the

methods of preparation and properties of various chlorinated nitrophenols, and also of compounds derived from them.

**INSTITUTION OF CIVIL ENGINEERS.**—Dec. 12.—Mr. C. B. Vignoles, President, in the chair.—After the transaction of the purely formal business, it was resolved unanimously, that, considering the critical condition of H.R.H. the Prince of Wales, this Institution do show its sympathy by immediately adjourning.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—Dec. 13.—George Godwin, Esq., V.P., in the chair.—At this meeting, Mr. Syer Cuming exhibited a rare specimen of an ancient Greek mask, in fine clay, for tragic plays, and some earthen crucibles of a Roman type lately discovered.—Mr. Leven read a paper, communicated by Mr. Thomas Cole, of the discovery on the beach at Hastings of the trunk of a tree and some hazel nuts, in an all but fossilized state, indicating the remains of an ancient forest, well known from other finds to have existed far out to sea, on the south coast, as far as the villages of Pett and Fairlight from Hastings.—Mr. Roberts then read his paper 'On Leominster Priory Church,' in which he sought to prove that the present so-called nave of the church was intended for, and indeed was, the choir of the building. This result of his investigations and measurements he (Mr. Roberts) thought accounted for every one of the difficulties raised by various writers as to the original intention of this portion of the church. Mr. Roberts founded his theory upon this subject from drawings and plans he had made of the famous remains of Reading Abbey, which was the parent church, as Henry the First, in 1121, when building it, added the then small Saxon Church at Leominster to its possessions, and afterwards was the means of a new monastery, in imitation of Reading Abbey, being erected upon its site.—A further examination of some of the recently discovered sepulchral urns took place, and Mr. Wright read a letter from Mr. Ashby, of Staines, who was still pursuing the investigation of the ancient cemetery at Ashford, to the effect that other urns had lately been dug up of a more finished form and ornamentation. These urns, it was mentioned, would be exhibited at the next meeting of the Association, on the 10th January next, to which date the Chairman, in thanking Mr. Roberts for his paper, then adjourned the meeting.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 8.—'On Jihad in Mohammedan Law, and its Application to British India,' Mr. S. B. E. Ball, 'On the Application of the Law of Mortality,' Mr. W. M. Mackham.
- Tues. Statistical, 7.—'Comparative Health of Seamen and Soldiers,' Dr. Balfour.
- Wed. Geological, 8.—'Relationship of the Limestone to the Eruptive rocks and to the Triassic,' Mr. H. Woodward; 'Geology of the Neighbourhood of Malaga,' M. D. M. d'Orseta.
- Thurs. Zoological, 4.—'The Philosophy of Magic, I.,' Mr. J. C. Brough.
- Chemical, 8.—'Eulyte and Delyte,' Mr. H. Bassett.
- Linnean, 8.—'Anatomy of the American King-Crab, *Limulus polyphemus*, Latr.,' Prof. Owen.
- Royal, 8.—'Contributions to the History of Orcin: No. II., Chlorine and Bromine Substitution Compounds of the Orcins,'—and 'Note on Fucosol,' Dr. Stenhouse; 'Recent Researches in Solar Physics, and a Law regulating the Time of Duration of the Sun-Spot Period,' Messrs. Warren De La Rue, E. Stewart, and R. Loewy.

#### Science Gossip.

MR. OGILBY, of Trinity College, Cambridge, is printing, at the University Press, Dublin, a tract on 'A New Theory of the Figure of the Earth; founded on the direct Employment of the Centrifugal Force instead of the Common Method of Attraction and Variable Density.' It will be ready by Christmas.

DR. BALFOUR STEWART has received 2,200*l.* compensation from the railway company for the injuries he has suffered.

MR. WILLIAMS, whose work on the Differential Calculus we mentioned in our last number, is a

Fellow of Trinity College, Dublin. We need hardly add that Dr. Jellett, to whose book on Friction we also referred, is a Senior Fellow of the same Society.

A MOST interesting series of cotton-gin trials is now being made at Messrs. Percival & Patterson's mill, in Manchester, under the inspection of Dr. Forbes-Watson and Major-Gen. Frederick Cotton, and for which the leading manufacturers of the United Kingdom have entered these machines. The gins are being tested with all the principal varieties of seed-cotton, to the amount of 70,000 lb. It is expected that these experiments will decisively determine what gins are best suited for the different kinds of seed-cotton known in the trade.

MR. W. F. DENNING, the Honorary Secretary of the Observing Astronomical Society, has just published 'Astronomical Phenomena in 1872,' in which he gives a description of all the principal astronomical phenomena that will occur during the ensuing year. The directions given for observing cannot fail to be useful.

MR. T. P. BARKAS is preparing a 'Popular Manual of Coal Measure Palæontology; being a Popular Illustrated Guide to the Fish, Reptile, and supposed Mammalian Remains of the Northumberland Carboniferous Strata.'

THE *Journal of the Society of Arts* informs us that the Committee of the Moscow Polytechnic Exhibition met on November 29th, when the Secretary reported that he had received a number of applications from persons and firms desirous of exhibiting. Arrangements were made for visiting Birmingham for the purpose of explaining the scope and objects of the Russian Exhibition.

THE *Illustrated Australian News* of October 9th informs us that a photographer at Clunes, called John Tanner, has, after four years of labour, succeeded in producing photographs enamelled upon copper. These are said to be, as works of art, really beautiful, and almost indestructible.

WE have received the Storm Atlas of the Meteorological Institute of Norway, published with the sanction of the Scientific Society of Christiania by H. Mohn. This contains a series of charts, in which are laid down the courses of several storms, and lines showing the variations of temperature at the same periods over wide areas. This is a valuable contribution to meteorological science.

THAT scientific inquiry is active in Northern Europe is proved by the books now upon our table, containing much that is valuable, as contributions to natural history and geology. We can only give the titles of these works:—'Forhandlinger i Videnskabs-Selskabet i Christiania,' for 1869 and 1870,—'Bidrag til Kundskab om Christianiafjordens Fauna,' by Prof. Michael Sars,—'Carcinologiske Bidrag til Norges Fauna,' by G. O. Sars, from the Royal Society of Science of Drontheim,—'Om Frondhjems Stifts Geologi af Th. Kjerulf': this is accompanied by a well-executed geological map of Norway, printed in colours,—'Om Skuringsmærker Glacialformationen og Terrasser samt om Grundfjeldets og sparagmitfjeldets Maegtighed i Norge,' by J. Grundfjeldet: in this, the formation and movements of glaciers is subjected to a very searching examination,—'Christiania Omegns Phanerogamer og Bregner,' by A. Blytt: we are informed in the introduction that the enumeration of the plants belonging to the Flora of Christiania is mainly derived from the observations of Prof. Blytt. The cover to this catalogue informs us that there are in Norway no fewer than twenty-one scientific and literary institutions, and eleven large libraries and observatories, while sixteen scientific journals are regularly published. This statement is made on the authority of the Secretary of the Royal University of Norway, at Christiania.

M. C. DE SENE, of the Meteorological Institute of the Royal University of Christiania, has just published an interesting memoir on 'Le Nèvé de Justedal et ses Glaciers,' which is accompanied by nine interesting photographs of the glaciers visited by him. His examinations of the movements of



those glaciers appear to have been made with great care.

M. HENRI BERTHOND has written the last of the tenth series of the 'Petites Chroniques de la Science': the volume contains a continuous account of scientific matters from the 1st of December, 1869, to the 1st of October, 1871, preceded by an Introduction, by M. Louis Figuier.

PROF. ADOLFO CASALI is about to publish, at Bologna, a 'Dizionario di Denominazioni e Sinonimi riferentisi alla Chimica.'

PROF. OTTAVIANO ASTOLFI has presented to the Accademia Pontificia dei Nuovi Licei of Rome an interesting monograph, containing his researches on musical acoustics.

THE *Wallaroo Times* of October 2nd contains the first of a series of articles on the cultivation of the Peruvian bark trees, especially in the colony of New South Wales. "When it is considered," says the writer, "that such valuable species as *Cinchona Gondominea* and *C. crista* were found growing to a height of 30 feet with a diameter of 10 or 12 inches, where the temperature ranges from 27° to 72° Fahr., and the alluvial soil very shallow, there ought not to be much difficulty in finding out suitable localities for some species of this valuable plant in this colony." The exhaustion of the Peruvian bark forests of South America, and the increasing price of quinine, render this movement of great importance.

WE have received two volumes of the 'Annals of the Central Physical Observatory of Russia,' published by Dr. H. Wild, the Director of the Observatory. These volumes give the results of the observations made at thirty-six meteorological stations during the years 1867 and 1868. It is not possible to do more than call attention to the value of those daily returns,—most carefully made by well-trained officers,—of all meteorological phenomena observed, not only over an area so extensive as that of the Russian Empire, but, for 1868, extended to Pekin, where Dr. Fritsche was appointed the Director of an Observatory at the commencement of that year. Those volumes are accompanied by 'Jahresbericht des Physikalischen Central Observatoriums für 1870,' and 'Repertorium für Meteorologie für 1871,' both edited by Dr. Heinrich Wild, and contain some valuable papers 'On Subterranean Temperature,' 'On Lines of equal Magnetic Intensity,' and 'Isothermal Lines, &c,' by H. Fritsche and O. Frölich.

VICTORIA has hitherto been dependent for its coal on the coal-fields of New South Wales. Coal has been, it is stated, discovered near Geelong, and good gas made from it. This reputed discovery is occasioning much excitement in the colony.

A PAPER of some importance, by M. E. Peligot, appears in the *Comptes Rendus* for November the 6th, entitled 'The Mode of Repartition of Potash and Soda in Plants.' This forms the fourth portion of an essay on agricultural chemistry.

MR. P. BLECKER has published at Amsterdam 'Les Cyprinoides de Chine,' with fourteen plates.

PROF. GIUSEPPE ARCOLEO has recently published, in Palermo, 'Resoconto della Clinica Ottalmica della R. Università di Palermo per gli anni 1867-1869,' containing his experiences in ophthalmic diseases, and a monograph, entitled 'Sull' Albinismo,' of which the author asserts that the chief cause is consanguinity in marriages.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN, at their Gallery, 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE SIXTH WINTER EXHIBITION OF SKETCHES, &c., NOW OPEN, from Ten till Six.—Admission, 1s.; Catalogue, 6d. Gallery, 59, Pall Mall. JAMES FAHEY, Secretary.

FOURTH EXHIBITION OF CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS, at the New British Institution, 39, Old Bond Street, NOW OPEN.—Admission, 1s., including Catalogue. T. J. GULLICK, Hon. Sec.

EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—THE FIFTH ANNUAL EXHIBITION. Open daily from Ten a.m. till Five p.m. Admission, 1s.; Catalogue, 6d. G. L. HALL, Hon. Sec.

ELIJAH WALTON'S ENTIRE COLLECTION OF OIL and WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling. Open daily from Ten till Five.

GUSTAVE DORÉ—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

ART POTTERY.—ORIGINAL PAINTINGS ON POTTERY, by Coleman, Bonquet, Solon, &c., ON VIEW for a Short Time at T. McLEAN'S NEW GALLERY, 7, Haymarket.—Admission on presentation of Address Card.

OIL PAINTINGS OF THE BRITISH AND FOREIGN SCHOOLS.—A Choice Collection of Oil Paintings, mostly fresh from the Hands of the different Artists, are now ON VIEW at T. McLEAN'S NEW GALLERY, 7, Haymarket.—Admission on presentation of Address Card.

## GIFT-BOOKS. [Fourth Notice.]

*Gems of Modern Belgian Art* (Routledge & Sons) is the title of the latest of Mr. W. B. Scott's popular brochures,—books with which he takes more pains than are usually bestowed upon works of the kind. The result, even in its faults and defects, is characteristic of the writer; and although gift-books are but winter's butterflies, it is honourable to Mr. Scott that he should do his best with them. He is not the first who has looked on gift-book writing as a sort of profession by itself, yet he is one of the very few who have not set the "how-much before the how." The worst of the occupation is that the writer dances, so to say, in fetters, and cannot command the right to choose his subjects. For example, it is incredible that Mr. Scott would, if he could help himself, have tolerated the intrusion of such trumpery in the way of Art as that piece of false sentiment and foolish design, the so-called 'Blind Beggar' of M. Dyckmans, a picture which is, unfortunately, in our National Gallery. One of the most amusing parts of Mr. Scott's volume is the account of this production. The quiet humour of an easy-going spirit appears in what he says:—"It was painted in 1853, and purchased by Miss Jane Clarke (a milliner, of Regent Street), who used to indulge her friends with a magnifying glass and a black tube, in order to convince them, by means of the first, that every hair of the patriarch's head was distinctly painted, and, by means of the second, that it was possible to believe his head rose off the background. This good lady, when she died, left the picture, in her will, to our National Gallery, where, from the day of its reception to the present, the ladies and gentlemen who copy pictures have been busy repeating its details more or less successfully." If this account be true, and we believe it is, how comes it that the picture appears as a "Gem of Belgian Art"?—how comes it that an accomplished critic has to deal with it at all?

Again, one sees that Mr. Scott is not quite comfortable when he has to deal with 'The Grief of Johanna of Castile,' a work immeasurably superior to the above, but still, if we judge by Mr. Scott's standard, a piece of emotionless, yet stagey art, by M. Louis Gallait. M. Gallait, Mr. Scott says, was "born on the 10th of March, 1810, at Doornik, Tournay, whence he went to Antwerp, &c. Doornik is the Flemish and proper name of the city which we call Tournay, not a place subordinate to or in the neighbourhood of it, as a slip of Mr. Scott's pen indicates. Here, in a less degree than before, is Mr. Scott unfortunate, and the false nature of his position is demonstrated.

We have quoted these examples in order to show that, in spite of Mr. Scott's honesty and acumen, this book must not be taken on his authority as comprising nothing but real "gems." One or two of these examples of Belgian art are of a very coarse and gaudy sort. 'Louis the Seventeenth in the Temple,' by M. Waldens, is a merely popular, but comparatively inoffensive "gem"; it is to historical designs what M. Dyckman's 'Blind Beggar' is to pathetic *genre* painting. The cleverly designed 'Paul and Virginia,' by M. van Lierus, is better. On the other hand, we have some "gems" such as even Belgium, a country which has produced several of the most

original and vigorous artists of this century, may be proud of; for example, M. Alfred Stevens's sparkling 'Ash Wednesday Morning,' which appears to have been the only available illustration of the skill of this charming artist. Mr. Scott gives a discriminating analysis of the mode in which M. A. Stevens designs and paints. There seems to have been a difficulty in providing the book with a sufficient number of suitable artists, hence MM. Israels and Alma Tadema, who are Dutchmen, appear as the painters of "gems of modern Belgian Art," which is so far right with regard to the works of the latter that he was the favourite pupil of Baron Leys. Mr. Scott justly writes thus: "The name of Leys is the greatest name in modern Belgian painting, and, indeed, is one of the greatest in modern European art."

In *Homely Scenes from Great Painters* (Cassell, Petter & Galpin), Mr. Godfrey Turner takes it on himself to criticize Mr. Robert Browning. 'Bells and Pomegranates,' he says, "the name capriciously given by a very great poet to a certain book of his, and more capriciously withdrawn from it, was a title that suggested the association of pleasant chiming sounds, familiar voices in the air, with fruit that sustains and invigorates, while it also gives delight. Melody and refreshing juices; the odour of the flower and the substance of the honeycomb," &c. Mr. Godfrey Turner perhaps does not know to what the title of the book referred of which he writes so prettily. Mr. Godfrey Turner appears to have a tendency to lose his way, *e.g.*, he begins the "text," or literary illustration, to a photograph of Reynolds's 'Duchess of Devonshire and her Daughter,' which is one of the "Homely Scenes" of this book, and, after an onslaught on the alleged drunken habits of our grandfathers, we find ourselves reading what Thackeray wrote of Steele. After taking a round with the Duchess, Mr. Tom Taylor, and Coleridge, we come upon Mr. Carlyle's 'Life of Schiller,' and a needless apology for referring to it. At this point Mr. Turner becomes aware that he has lost his way, and takes up his picture again, but he soon goes off in another direction, and having compelled Sir Joshua to call up Dr. Johnson, we are edified by being told the painter's opinion of the lexicographer. After an excursion to Plymouth, and a plunge at Ossian, a glimpse of Lord Chesterfield, talk about George the Fourth, Lawrence, Etty, Clough, Mr. Morris, "Daggar Leigh," Messrs. Marks, Poynter, Leighton, and Clarke, we get back to our photograph, and wait till Mr. Turner pleases to whisk us off again. This he does gently at first, for there is a remote connexion between this photograph of a picture and the defunct British Institution. Next we find him expressing his "periodical feelings of personal gratitude" to Mr. Holford, Sir H. Verney, Earl Stanhope, and others, who generously lent, not this picture, but others. Nor is this enthusiasm evoked by the British Institution, but by the Royal Academicians' Exhibition of Works by Old Masters. Mr. Turner "recalls," and tells us of Murillo, Vandyck, the Abbé Scaglia (?), the Princess of St. Croix, Claude, Mr. Ruskin, Cyp, and a good many old masters' pictures, to say nothing of Mr. Turner's opinion of "Backhuysen against Canaletto."

Warned by experience, we declined to read Mr. Turner's writings, and, not caring for the second subject, turned a few pages to find 'Hamlet, Prince of Denmark,' Mr. Montagu Tigg, Hercules, cats and dogs, Cowper, a pitman in the Black Country, horses, 'The House of Seven Gables,' Edgar Poe, Messrs. Coutts, the Society for the Prevention of Cruelty to Animals, Goethe's 'Wilhelm Meister,' Leigh Hunt, Dr. Johnson, Goldsmith, Reynolds, Lady Macbeth, and Herr Meyerheim,—who, it appears, produced the original of the next photograph,—all mentioned in Mr. Turner's learned pages. Except to those who desire to have their books, like their pastry, very "light" indeed, we cannot recommend this lively performance of our author's, whose chief difficulties appear to arise from ignorance, as curious as it is complete, of the pictures he writes about.

*Beautiful Pictures by British Artists, a Gathering of Favourites from Our Picture Galleries, 1800-1870*, edited by Mr. Sydney Armytage (Hotten), comprises engravings after Wilkie, Turner, Constable, Mulready, Maclise, among deceased artists; and Messrs. E. M. Ward, W. P. Frith, G. D. Leslie, Eyre Crowe, T. Faed, and Madox Brown, among living painters. The volume is a handsome one: its binding is, of the kind, admirable. The engravings, although by no means perfect, are considerably better than is common in publications of this kind. The letter-press is descriptive and biographical. The engravers are Messrs. Cousen, Sharpe, Godfrey, Jeens, R. Graves, Bourne, Armytage, Greatbach, C. Lewis, and Ridgway. Their works, although generally speaking good, tend to an excess of blackness, as in that from Mr. Madox Brown's fine picture, 'The Last of England'; that from Wilkie's 'The Penny Wedding' is bright and effective. The rendering of so difficult a subject as Turner's 'Venice, from the Giudecca' is creditable in no mean degree. Mulready's 'Shooting the Cherry' is not so good in respect to its firmness of handling and breadth of effect as the subject permits, yet some portions of the print are rich enough to be acceptable. Mr. Ward's 'Alice Lisle' is rendered with due regard to the character of the original: the same may be said of the reproductions of Maclise's 'Orlando and the Wrestler,' and of Mr. Frith's 'The Crossing-Sweeper,' which is by no means the best of his works. All things considered, this is one of the best gift-books of the season.

*The Christian's Armoury* (Berridge & Co.) comprises rubricated verses, with rich borders, which are illuminated most frequently in the style of Giulio Clovis. The subjects are those mentioned in Ephesians vi. 13-18, as forming the Christian's armour, each being accompanied by an emblematic flower, the border to which we have referred, and a vignette. The last, which in all cases consist of little pictures of Scriptural subjects adapted to the texts, are the least fortunate part of the work. The borders, stated to be, with some exceptions, original, are well designed and carefully printed. Their artistic execution is superior to the average; so that, on the whole, the volume is highly attractive.

*The Mighty Works of Our Lord Jesus Christ* (Seeley, Jackson & Halliday) comprises meditations selected from the works of Augustine, Chrysostom, Calvin, &c., with twelve photographs after Raphael, P. Veronese, Rembrandt, A. Scheffer, Overbeck, and other artists, and illustrate many of the texts. These photographs are of Raphael's 'Miraculous Draught of Fishes,' which is not a good copy; Rembrandt's 'Healing the Sick,' which is much better, although it is not perfect; the same artist's 'Raising of Jairus's Daughter,' of which the like may be said; Raphael's 'Transfiguration,' Bida's 'Raising of Lazarus,' &c. They are, generally speaking, good. The selection of the text has been performed with judgment and taste.

*The Royal Illuminated Book of Legends, narrated in Antient Ballad Form, with appropriate Music*, by Marcus Ward (Edinburgh, Nimmo), displays, in brilliant colouring, gold and figures, some of the venerable legends of the nurseries in new and effective guises, or disguises, as we may fairly say. The ridiculously affected spelling adopted by the artist is to us offensive, and answers no good purpose. Apart from this there is some humour, of a common sort, in the designs, which, if gorgeous tinting can make them acceptable to children, will be welcome to most young people. Nor are these designs devoid of spirit, and the drawing is fairly good. Most of the tales are "told anew" by Mr. Francis Davis, who is quite equal to the occasion, and has done his part very well. Mr. B. Hobson Carroll has arranged an air of some fifteen bars, easy of execution, and in common time, which can be sung to the words of the 'Cinderella' story; there are also special settings for the 'Fair One with the Golden Locks,' and the 'Sleeping Beauty'; the last-mentioned one, *Andante sostenuto*, being the most pretentious. As it has been the composer's object to enable the rising generation to chaunt the nursery

legends with facility, he has not indulged in new elaboration in the pianoforte accompaniment.

*Sage Stuffing for Green Goslings; or, Saves for the Goose and Saves for the Gander* (Routledge & Sons), is by the "Hon. Hugh Rowley," and enriched by 120 illustrations by the author. The animal spirits of the Hon. Hugh Rowley are more powerful than his wit. He shows some humour in the "illustrations"; but wilder or more preposterous trash than his opening chapter we never read, which is saying a great deal. Yet he rises to the sublime of punning in certain parts of the text, which in a disguise of jests conveys much good counsel. Thus, "The last thing the King of Prussia said at Versailles was certainly the best thing he said while he was there; said in his own *German-vay*—'Je m'en vais: France, poor France, for you has commenced the Rain of Tears!'"—"French cooking is wholesome enough, but an *entrée à la Prusse* will always make the Gaul to rise."

*The Literary Bouquet; gathered from Favourite Authors* (Edinburgh, Nimmo), consists of well-selected examples of prose and verse by popular writers, old and modern, with pleasing woodcuts by way of illustrations. *The Children's Picture-Book of the Sagacity of Animals* (Routledge & Sons) contains a large number of stories, such as the title indicates, and of simple character, with capital woodcuts by Mr. Harrison Weir. This is a nice little gift-book for boys. The illustrations are among the best we have had from Mr. Weir.

#### THE WINTER EXHIBITION OF THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THIS is an unusually interesting gathering of sketches and studies, and contains likewise a larger proportion than seems desirable of more pretentious and elaborate works. As is commonly the case here, the studies are superior to the pictures properly so called; indeed, the latter are not of much value; and we propose to review the studies only. Mr. G. G. Kilburne is fortunate with his little picture, styled *A Study* (No. 2), of a buxom, somewhat too exuberant damsel, seated, with a book in her lap. She has a delicately-modelled face, with a capably-rendered figure; the painting is sound, and the colour good. By the same we have *Study of a Child* (281), and some commendable landscapes.—Mr. G. Shalders's *View in Sussex* (6) is far superior to most of the finished pictures in this gallery. It is very good indeed, being solid, although a little opaque and chalky in parts, rich in colouring, and carefully wrought; with a good distance, showing a wide view over the weald: many sheep are gathered in a meadow, near a hedge.

One of the most truly artistic works here is *Chelsea Pensioners in Church* (10), a large number of old men and their friends seated, listening to prayers; the faces and attitudes of the men are rendered with much pathos and spirit: the chief charms of the whole, apart from this, lie in the treatment of the colour of the many old red coats which are worn by the pensioners, and in the chiaroscuro of the painting as a whole. It is by Mr. H. Herkomer, a new member. By the same are the capital *Chalk Sketches* (164), and *Evening's Rest* (344), a rural subject, comprising a German mother and her child seated at a cottage doorway in the open air: an old man is coming out of the house. The execution, though free, is firm and careful, the colouring a little chalky and opaque, but with many excellencies in parts. The female figures are capably drawn and well modelled.—*Westphalian Interior* (11), by Mr. H. Carter, an Ostade-like study of effect in a chamber, is rich in chiaroscuro, rather black in the shadows, but, on the whole, vigorous and enjoyable. We can commend several other productions by Mr. Carter.—Mr. Hine's illustrations of broad, richly-tinted, but sober and solemn effects of light on subjects with simple forms, are numerous, and as valuable as before; moreover, it appears that, like most people who have achieved an artistic triumph, he receives the homage of imitation from the hands of Mr. Harry Johnson, who ought to know better how to employ his own considerable abilities. From Mr. Hine we have *At Swanage*

(13), a noble view of limestone cliffs, bluish sunshadows on white sands at their feet, and a wide prospect of the sea,—a good example,—and *On the Downs, near Eastbourne* (34), which shows the grand forms of a simple landscape in twilight gloom, with exquisite silvery tones all about it: it is a noble study. The *Mill, at Leves, (35)* shows a mill and buildings at evening, a new moon high in the sky, and great ranges of clouds on the horizon below: we have rarely seen such an effect so finely rendered. *On Fittleworth Common, Sussex, (132)* is worthy of the painter; likewise is *At Pulborough, Sussex (188)*. *A Night-Mist on the Marshes* (208) proves that Mr. Hine has a wide range of powers and feeling: it is a very original study of nature, treated with uncommon breadth, skill, and the artist's wonted truth of colouring. The largest and by far the best of his contributions has a subject that he has often painted, the *Nine-Barrow Down, Dorset (245)*, that grand, sweeping, chalk hollow which supplies him with so many large effects; in this instance we have the vista of the great slopes, a road receding from the eye, one side in shadow, the other in light; the whole superbly rich in colour and solidly modelled.—Mr. W. L. Thomas's *Clevedon Woods, Autumn, (21)* is a brilliant sketch of the Thames and its overhanging wooded sides. The water is delicately painted, the trees are well studied. Mr. Thomas exhibits many sketches of similar merit and character, all of which deserve attention.—*Petite Marie (22)*, by Mr. F. Skill, a sketch of a child, &c., is very cleverly done.—*A Study of a Beech (26)*, by Mr. T. Sutcliffe, is a little painty, but rich in tone and aerial effect. *Summer Evening, Ripon (143)*, with a golden sky and stark oak boughs reared before it, is truly artistic, and quite original. Two other works by this painter are noteworthy.—*On the Roman Road, Grasmere (47)*, by Mr. J. G. Philp, rosy light on cliffs, with a rough way below them, is broad, rich in colour and vigorous. Several Cornish studies by Mr. Philp should be observed by those who enjoy his somewhat mannered style, which is, however, full of feeling for the larger aspects of nature.—*On the River Wey at Elstead Bridge (48)*, by Mr. J. W. Whympere, is a study in a large style, and rather "Constableish," with a good sky, which is a great thing in such examples.—Mr. E. Hargitt's *Millersdale, Derbyshire, (51)* a sunny dale, with a river and much foliage, is bright, rather delicate, and extremely dexterous: much has been made of a good subject.—*Two Sketches of St. Mark's, Venice (52)*, by Mr. W. Telbin, are most scenic, effective, and bold in colour and tone.—Mr. C. Werner's *Town Hall at Ulm (71)*, in spite of the cleverness it displays, is hard, raw in colour, and opaque in painting: the sky is extremely crude. *School in the Temple of Luxor, Thebes, (193)* is but a little better, while *Court at the Great Temple of Medinet Haboo, Thebes, (286)* is showy, and looks as if it had been executed anywhere but in presence of the ruins. Its brilliancy is due to mere dexterity; its effectiveness will not bear examination; its colouring and rendering of the diverse texture of the ruins, vegetation, and land, are, at best, conventional, and wholly devoid of local truth.—Mr. James Fahey has many excellent sketches of home scenes and the like, including *Hindlip House (31)*, *Havens Water (205)*, *Leves Castle (214)*, and *Near Eastbourne (285)*; the last is remarkable for its artistic qualities.—Mr. John Mogford, despite his too evident and apparently inexhaustible mannerisms, rarely fails to gratify us with sunsets and coast studies. His *Trebarwith, near Tintagel, (96)* is one of his best productions; it is a little showy, and rather thinly painted, but otherwise well modelled, by one who understands the structure of his subjects, cliffs, rocks, and sands. The cliff in cool shadow on our left seems to us the finest part of this example. *Petit Port, Jersey—Sunset (180)*, with a true sky of brassy tint, is vigorous and good, with all its mannerisms. *Sunset after Rain, Cauty Bay, (331)* is more like a real study than most of Mr. Mogford's productions; it is a fine rendering of the effect, and is the most artistic of his contributions to this gathering.



We observe several admirable studies by Mr. E. H. Fahey, all of which are treated in an original and very fine way. *Study* (78) is one of these; also *Study* (90). *Sketch from Nature, on the Thames, near Henley*, (115) a sandy cliff with trees, swift water running at its foot, is extremely rich in colour of a Venetian order, with a fine and warm sky. This is a genuine piece of fine art in landscape, remarkable for breadth and depth of tone. *Sketch from Nature—On the Arun* (199) is capital: a river study, with eminently picturesque buildings, and is highly enjoyable on account of its richness and depth. See also *Sketch from Nature, near Eastbourne* (225).—Mr. D. H. McKewan's *Corner of the Gallery, Hardwick Hall* (82), an old picture gallery, is brilliant; rather slight, but, in other respects, a charming production.—Mr. Mole's *Bolt Head, South Devon*, (184) shows the sloping cliffs and bright seas of that wild spot in a broad style, with much richness of colour, and vigour in dealing with an expansive atmospheric effect.—Mr. V. Bromley's *Michaelmas Time* (190) is an unfortunate attempt at humour: a lady is being chased in a thicket by geese. It has, however, unprecedented merits in respect to the variety of tones and tints in the landscape, the brightness of the birds' plumage, and the solidity and depth of the lady's dress: her face lacks refinement, if not beauty.—Mr. Beavis's *Running out of Portsmouth Harbour—Strong Breeze* (326) is a very spirited sketch of a fishing-boat putting to sea, one of the best of its kind which we have seen.

Contributions by sentimentalists and by melodramatic painters are here in not unusual numbers, for the delectation of those who admire them. Let it suffice to name the productions of Mr. A. Bouvier: *A Street Corner, Pompeii*, (17) which, if it were not so offensively effeminate, or rather so thoroughly emasculated, would be rather pretty; also *In the Gynæceum* (157), and *Costanzella* (198). The works of Mr. E. H. Corbould are conspicuous by their absence. Such a loss is amply compensated for by Mr. T. Rowbotham's thirteen displays of scenic dexterity, and by three specimens of the theatrical sentimentality of Mr. H. Tidey. The pseudo-sentiment of many of the "lady members" of this Society, is usually rife on these walls, but is not now obvious. Nor is Mr. J. Jopling so vulgar in colour and demonstrative in design as he usually is.

Among the abler Members who do not exhibit, are Messrs. J. D. Linton and E. G. Warren.

#### Fine-Art Gossip.

MR. WORNUM has ceased to reside in the official apartments of the National Gallery, which are considered to be fire-proof; "an unmarried policeman" is to occupy these quarters by way of precaution against fire. Meanwhile the Keeper of the Royal Academy continues to occupy his residence, which is attached to the old Royal Academy premises, at the eastern end of the same building, under the rooms which are not fire-proof, and *en suite* with the western part of the Gallery; in the eastern end are nearly all the more precious pictures of the national collection.

DURING the "restoration" of the Church at Bruton, near Bath, an interesting and beautiful crypt has been discovered, which was the family vault of the late Lords Berkeley. It is situated slightly to the north of the middle aisle of the church, and, being under a parish church, is an example of the greatest rarity and importance; it is about thirty feet long, eighteen feet broad, and eight feet high; the roof is groined and filled in with tufa, supported by ten octagonal columns of the continuous impost form. It probably dates from early in the thirteenth century, and was originally part of a more ancient structure than the present church, which is of perpendicular character; it is in perfect condition. It is hard to believe that the "restoration" committee will persevere in what we understand was their instruction, of mutilating this fragment, especially as Messrs. Slater & Carpenter, archi-

ects, under whose advice the works have been begun, have strenuously advocated the retention of the crypt, and shown how, by causing the floor of the church to slope gradually from west to east, and placing three steps at the chancel arch, the crypt may be spared. The sole object of the proposed mutilation is stated to be that of raising the chancel about fifteen inches higher than at present above the level of the nave, whereas some already complain that it is "invidiously high." Surely the churchwardens ought to do their best to preserve anything which gives distinction and interest to the building they are bound to protect. We beg those among our readers who may have influence at Bruton to aid the persons who would preserve this fine relic.

THE under-mentioned medals and other acknowledgments of merit were awarded to students of the Royal Academy on Saturday evening last, being the one hundred and third anniversary of the founding of the institution. Best historical painting, 'An Act of Mercy,' gold medal and books, to Miss Jessie Macgregor, the second female recipient of this, which is almost the highest honour of the Academy schools,—best historical group in sculpture, 'Ulysses drawing the Arrow from the Foot of Tydides,' gold medal and books, Mr. R. Stocks,—best design in architecture, 'A Building for Learned Societies,' gold medal, books, and a scholarship of 25*l.*, Mr. W. G. Davie,—the best landscape, 'Early Morning,' the Turner gold medal, Mr. A. F. Grace. Silver medals were awarded as follows: Best copy in the Painting School, to Mr. E. W. Wright; best drawing from the antique, Miss J. C. Smith; second drawing from the antique, Mr. C. E. Black; third drawing from the same, Miss J. B. Folkard; best model from the same, Mr. E. F. Theed; best restoration of a torso, the same; best architectural drawing of a section and plan of the round portion of the Temple Church, Mr. A. Hill; best drawing in perspective and sciography, Mr. A. H. Kersey. The travelling studentship in architecture was awarded to Mr. R. S. Wornum; 10*l.* was awarded to Mr. C. E. Black for the best drawing, executed in the Antique School during the year.

MESSRS. ROUTLEDGE & SONS state, in reference to our review of 'The Old Courtier,' a gift-book which we noticed last week, that the illustrations in it are not, as we believed, a colourable plagiarism of Mr. W. Crane's manner, but by Mr. Crane himself.

THE prices of pictures do not seem to have been materially affected by recent political events in France; so one may say on reading that, at a sale which took place at the Hôtel Druot on the 7th and 8th inst., the under-mentioned sums were given for paintings: Mlle. Rosa Bonheur's *Troupeau de Moutons au repos dans la Campagne*, 57½ by 50 inches, 1,380*l.*—Delacroix, *Episode de la Guerre entre les Turcs et les Grecs*, painted in 1856, 840*l.*—M. Landelle, *Jeune Fille Italienne*, buvant à un Puits, 1,100 francs.—Baron H. Leys, *Intérieur de la Maison d'un Peintre Hollandais*, 1,080*l.*, 35½ by 29½ inches.—Troyon, *Le Chemin du Marché*, 800*l.*—Chèvres et Roses Trémières, 340*l.*—Petenkfen, *Marché Hongrois*, 5,700 francs.—M. O. Tissot, *Marguerite à l'Eglise*, 4,900 francs.—M. G. Weber, *Scène Écossaise*, 5,400 francs. Drawings: Decamps, *Jésus et les Docteurs*, 484*l.*—Les Petits Nautonniers, 190*l.*—Femme Grecque et son Enfant, 168*l.* Ancient Pictures: Denner, *Portrait d'une Princesse de Mecklembourg*, 1,250 francs.—Marguerite Van Eyck, *Petit Autel*, à Trois Compartiments, 925 francs.—Lucas Van Leyden, *L'Adoration des Mages*, 1,450 francs.

THE publication of *La Chronique des Arts* has been resumed, and in a much better and more convenient form than the old one. The current number describes the opening, in the Bibliothèque Nationale, Paris, of an exhibition of fine engravings by artists of all countries, which is especially rich in works of Frenchmen, from Gérard Audran to M. Henriquel-Dupont, and includes specimens of Robert Nanteuil, Desnoyers, and L. Cars. How long will it be before we contrive to do the like with the treasures of our magnificent collection in the British Museum?

THE Exhibition of Water-Colour and other Drawings, by Dutch and Flemish masters, which was recently opened in Amsterdam, will be closed on the 19th inst.

THE Paris Salon will be opened, in the Palais de l'Industrie, on the 1st of May next, under several modifications of the rules which obtained of late as to the reception and exhibition of pictures, &c.

A SUBSCRIPTION has been opened in the École des Beaux-Arts, Paris, for the erection of a monument to Henri Regnault, slain in the defence of Paris.

WE notice an edifying novelty in the first number of the *Chronique des Arts*, new issue, being nothing less than a recognition of the existence of art-criticism exterior to France, *e. g.*, indications of the publication of art-reviews in the *Times* and *Athenæum*.

#### MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa.—On FRIDAY NEXT, December 22, will be performed the FORTIETH ANNUAL CHRISTMAS PERFORMANCE of the 'MESSIAH.'—Principal Vocalists: Madame Lemmens-Sherrington, Miss Enriquez, Mr. Vernon Rigby, and Mr. Whitney.—Tickets, 3*s.*, 2*s.*, and 10*s.* 6*d.*, at 6, Exeter Hall.

THE ORATORIO CONCERTS.—The 'MESSIAH,' at Exeter Hall. WEDNESDAY EVENING next, at Eight o'clock. Madame Lemmens-Sherrington, Miss Annie Sinclair, Madame Laura Baxter, Mr. Sims Reeves, and Herr Stockhausen. Solo Trumpet, Mr. Thomas Harper Band and Chorus of 200. Conductor, Mr. Barnby.—Tickets, 1*s.*, 2*s.*, 3*s.*, and 10*s.* 6*d.*, at Novello's, 1, Berners Street, and 35, Poultry; and Austin's, St. James's Hall.

#### MONDAY POPULAR CONCERTS.

THE monotonous routine of presenting the same works, executed by the same artists, year after year, was broken on the 9th by the appearance of M. Sainton as leader of the quartet party, a violinist who, as *chef d'attaque* in a full orchestra, has no rival, and who in chamber composition has also won deserved fame as an executant of the first class. He led in Haydn's string quartet in D major, Op. 76, No. 5, and he co-operated with M. Delaborde, who was welcome as an able pianist, in Schubert's 'Rondeau Brillant,' in B minor. It was refreshing to listen to the breadth of tone elicited from the strong bow arm and muscular fingers of M. Sainton, after being too much inundated at these concerts with feminine and finicking finish. M. Delaborde, in addition to his pianoforte performances, skilfully played, on the concert Pedallier instrument of Messrs. Broadwood, Bach's Sonata in C major. Mr. Sims Reeves's expressive singing of Beethoven's 'Adelaide,' accompanied by Sir Julius Benedict, was another source of satisfaction at the Saturday Afternoon Popular Concert. On the 11th there was the return of Herr Pauer, who may now be fairly accepted as the best of the German school of pianists resident in this country: he has less hardness of touch than formerly, and he possesses something more than merely mechanical precision. We like an artist who has the courage to abandon tradition and introduce new readings. Herr Pauer took this course in Mozart's Sonata in F. It was a fine trial of strength between the pianist and the violoncellist, Signor Piatti, in Beethoven's Sonata in A major, Op. 69; the vigour and intellectuality of the interpretation by the German artist, was contrasted with the refinement and delicacy of the Italian player. A new vocalist, Miss Matilda Scott, with a high soprano voice, who had produced a favourable impression by her singing at the Royal Albert Hall, sang songs by Mendelssohn and Mozart; but, as the young lady lost her self-possession, her intonation became seriously impaired.

#### M. LEVASSEUR.

THE death of Levasseur, on the 5th inst., is recorded in the Paris papers. This famed French basso was born on the 9th of March, 1791, and was entered as a pupil of Garat at the Conservatoire in Italy, 1811, and was soon selected as a singer in the concerts of that institution. On the 14th of October, 1813, he made his *début* on the stage of the Grand Opera-house, in the opera, 'La Caravane.' In 1816 he sang, in Italian, at the

King's Theatre in London. He then returned to the Paris Opera-house, and in 1822 made a tour in Italy, where Meyerbeer heard him, and assigned to him the leading bass part in 'Marguerite d'Anjou.' Returning with his Italian honours to Paris, he sang for five seasons at the Théâtre Italien, with Pellegrini, Zuchelli, and other distinguished artists. He was re-engaged at the Grand Opera-house in 1828, and Rossini allotted him the parts of the Governor in 'Count Ory,' and of Mahomet in 'The Siege of Corinth.' The Italian composer also awarded to him the character of Walter in 'William Tell,' a rôle insignificant of itself, but which Levasseur, and, subsequently, Jupiter Labache, raised into much importance. It was, however, at the production of 'Robert le Diable' that Levasseur created a class of characters for the bass voice in which he has had innumerable imitators, but not one single artist with his peculiar physiognomy, his exceptionally toned voice, his imposing presence and intellectual grasp. His Bertram was a veritable creation, which has never yet been approached, although the type and tradition of his style have been feebly followed by singers of many nations. Next to Bertram must rank his delineation of Marcel in the 'Huguenots,' and of Zachariah (chief of the Anabaptists) in the 'Prophète.' With this last-mentioned part his operatic career ended; and he devoted the remainder of his life to teaching. Three years ago he resigned his Professorship in the Conservatoire to M. Obin, who now holds the post. The Emperor of the French, on Levasseur's final retirement from public life, gave him the Cross of Chevalier of the Legion of Honour. He became blind a short time before his death. The funeral service in Notre Dame de Lorette drew together all the leading artists, dramatic and musical, of Paris, besides a host of literary and other celebrities, for Levasseur was much liked and respected as a man. The 'Pie Jésus' of M. Faure was sung by M. Caron, the 'Stradella' air by M. Bosquin, and a chorus by Plantade. At the cemetery, M. Halanzier, the present director of the Grand Opera-house, delivered the funeral oration. Had Rossini, Meyerbeer and Auber lived, they would have all three attended to do the last honours to an artist to whom they all felt deeply indebted; for Levasseur's name was always honourably associated with Nourrit and Duprez, Mdle. Falcon, and the other great singers who have been heard in the masterpieces of the three composers.

#### "HOME, SWEET HOME!"

Travellers' Club, Dec. 14, 1871.

IN reference to the authorship of the popular ballad, "Home, sweet home!" the following anecdote may be interesting to your musical readers:—I was residing at Milan with my family at the time of the production of the opera of 'Anna Bolena.' We were very intimate with Madame Pasta. I well remember her calling one day, and telling us she was very much discontented with her share in the partition of the last scene of the opera, and she added, "You English have so many beautiful airs which you sing among yourselves, that I am sure you could help me." My mother, who was a very fine musician, mentioned "Home, sweet home!" as a song which its own air and words, and Miss Paton's singing, had made very popular in England. She sang it, and Madame Pasta, sitting down to the pianoforte, said, "It will do, I am sure it will do." Donizetti adopted it accordingly, and thanked us for having got him out of his difficulty. As to the authorship, not having any musical books about me, I can only express a vague remembrance that it appeared first in a collection of foreign songs, with English words. The music, I believe, was arranged by Bishop, and the words were either by Bailly or Thomas Moore. The air was Sicilian, and I particularly remember saying to Madame Pasta that it was curious that an Italian air should get back to its "home" through an English medium.

HOUGHTON.

Another Correspondent directs our attention to the statement set forth upon this subject in Charles Kent's 'Footprints on the Road.' It is there spoken of (p. 175) as "the national melody of the English domestic affections," the writer of the work adding, in a foot-note, "I am assured upon competent authority that, strictly speaking, England has no claim whatever to the world-famous song of 'Home, sweet home!' on the score of nationality. The poetry, as indeed is very well known, was the production of an American—John Howard Payne (who was born at New York, in 1792, and who died at Tunis, in 1852), an actor and dramatist, and, latterly, Consul (at his death-place) for the United States. The melody itself is Sicilian. And it is so, I am assured, not alone upon the *ipse dixit* of many a native of fair Sicily, but upon the authority of a friend of Sir Henry Bishop's, from whose own lips the information was received—Dr. Charles Mackay. 'Thus,' I am reminded, 'the claims of England to this song, identified so strongly with English feelings and home affections, are but small; but—small as they are—they may be sufficient, for the song was born in England, and the melody was unknown out of Sicily till Sir Henry Bishop gave it an English life and an assured immortality.' This," the author of 'Footprints,' goes on to say, "being done through the medium of one of Sir Henry's sparkling little ballad operas, given to the world at the period when he was installed as Musical Director at Covent Garden Theatre. So that, after all—Sicilian though the melody, American though the poetry, of 'Home, sweet home!'—England may still lay large claim to it, almost upon the score of its nationality."

#### Musical Gossip.

OUR notice of the performance of Mendelssohn's 'Athalie' and of Beethoven's 'Mount of Olives' last night (the 15th), in Exeter Hall, by the Sacred Harmonic Society, under Sir Michael Costa's direction, must be deferred till our next week's issue.

THE programme of the eleventh Saturday Afternoon Crystal Palace Concert, on the 9th, comprised Mendelssohn's Scotch Symphony in A minor; his Violin Concerto; Weber's 'Oberon' overture, and the late Charles Lucas's overture, 'The Regicide,' a prelude to a MS. opera. A Madame Camilla Urso played the concerto; and, whilst we may award to her the credit of being an expert executant, her tone and power are open to the same objections as those of other lady-fiddlers—that they are not sufficient to contend with the *tutti* of a large orchestra. The vocalists were Madame Trebelli-Bettini, Signori Fancelli and Agnesi.

MR. RIDLEY PRENTICE continues his interesting series of Monthly Popular Concerts at the Brixton Institution. His third programme, of the 12th, comprised Herr A. Rubinstein's Sonata in A minor, Op. 19, and Beethoven's Sonata in E minor, Op. 47 (the 'Kreutzer'), both for pianoforte and violin; Mr. Prentice having as colleague the clever violinist Herr Straus. Mendelssohn's pianoforte due, *allegro brillante* in A major, Op. 92, was executed by Miss Rosa Black and Mr. R. Prentice: he also played solos by Schumann and Sir W. Sterndale Bennett. The vocalists were the Misses Hann and Nott, with Mr. G. S. Menson as accompanist.

THE fifth and last of the Musical Evenings will take place on the 20th, on which occasion a string quintet in E minor, Op. 1, by Mr. Henry Holmes, the violinist, will be played.

MR. MAPLESON'S second appearance in the Court of Chancery, on the 9th, was attended with no greater success than his *début*. The Lords Justices rejected his appeal from the decision of Vice-Chancellor Wickens, who refused to grant an injunction restraining Mr. Bentham, the tenor, from singing pending the hearing of the suit instituted against him by the Impresario.

HANDEL'S 'Messiah' is announced to be performed at the "Oratorio Concerts" on the 20th, by

the Sacred Harmonic Society on the 22nd and 29th, and by Mr. Mapleson at the Royal Albert Hall, on Christmas Day. It will be evidence of the undying popularity of this oratorio, if it can prove attractive on all these occasions.

THE second of Mr. W. H. Monk's Classical Concerts, at the Stoke Newington Assembly Rooms, took place on the 12th; his executive including the names of Messrs. W. Macfarren, H. Holmes, Folkes, Burnett, Signor Pezze, the Misses Banks and A. Drummond. A new MS. Sonata, by Mr. G. Macfarren, whose works are heard much too rarely, was introduced on this occasion.

M. BATAILLE, who was so long engaged at the Opéra Comique in Paris, has been secured for the Grand Opéra-house, and made his *début* as *St. Bris*, in the 'Huguenots,' M. Caron being *Nevers*, M. Ponsard *Marcel*, M. Villaret *Raoul*, Madame Gueynard *Valentine*, Mdle. Berthe Thibault *Marquise*, and Mdle. Arnault the *Page*. A new baritone, M. Rondel, had a fair success on his first appearance as *William Tell*.

AT the fifth and sixth Conservatoire Concerts, the Scotch Symphony in A minor of Mendelssohn, the 'Leonora' overture of Beethoven, the third part of Haydn's 'Seasons,' and a selection from Mozart's 'Idomeneo,' were included in the scheme. At the eighth concert, Beethoven's Symphony in E, the Overture to the 'Lobgesang,' and Weber's 'Euryanthe' overture, were executed. At M. Padeloup's last Sunday Concert, Schumann's Symphony in D minor, Mozart's Symphony in G minor, Weber's 'Freischütz' overture, and a new Heroic March by M. Saint-Saens, were given.

THE Italian Opera Company in Calcutta commenced the season with M. Gounod's 'Faust,' sustained by Mesdames Bosio, Riboldi, Signori Artoni, Giotti, and Vecchi.

HERR ANTOINE RUBINSTEIN, the pianist and composer, had an enthusiastic reception at the first of the Philharmonic Concerts in Vienna. He is director of the Viennese Conservatoire.

THE Hungarian composer, Herr Zrinyi, has set Schiller's 'Wallenstein.'

A LETTER from Lisbon gives rather an amusing account of operatic affairs in that city, where Verdi's 'Macbeth' is being performed with great success, not, however, as a matter of choice, but of necessity. It has proved impossible to find a tenor for Lisbon; it is, consequently, necessary to find an opera without a tenor part, and 'Macbeth,' not remarkable for any other merit, perfectly answers the purpose. The piece is principally sustained by Mdle. Fricei and *una gentil e mimosa Americana*, Miss Laura Harris, formerly at Her Majesty's Theatre.

#### DRAMA

LYCEUM THEATRE.—Sole Lessee and Manager, Mr. H. L. Bateman.—THIS EVENING, at 7, 'MY TURN NEXT.' Mr. George Belmore.—At 8, the New Drama, entitled 'THE BELLS.' Mr. Henry Irving.—To conclude with 'PICKWICK,' at 9.45. Messrs. George Belmore, Gaston Murray, Addison.—Doors open at 6.30, commence at 7.—Box-Office open daily from Ten till Five.

#### HAYMARKET THEATRE.

READERS of the literature of the last century know Voltaire's story 'L'Ingénu,' in which the satirist exposed the difference between the vital spirit of Christianity, and the practice of those who call themselves its professors. A Huron, of a somewhat similar type to the Zulu whose acquaintance proved a perturbing influence to Bishop Colenso, was converted to Christianity, underwent baptism, and endeavoured to carry out the spirit and letter of the creed he had adopted. His discouragements in the pursuit of unattainable excellence form a not-to-be-forgotten satire, which has apparently supplied Mr. Gilbert with the idea underlying the mythological comedy, 'Pygmalion and Galatea,' produced on Monday night at the Haymarket. This idea is happy, and is worked out with care and ability. The new comedy is accordingly one of the best works Mr. Gilbert has yet written. While not inferior to the 'Palace of Truth' in subtlety or comic spirit,



it has more human interest, and has a vein of tenderness and reflection such as none of the author's work, clever as much of it is, has exhibited. There is a striking resemblance in the method of all Mr. Gilbert's best-known compositions, and the individuality of the author is strikingly exemplified in all. His method is to present the sham and the real in life in juxtaposition, and to employ, as in his latest piece, simplicity as a means of bringing out and heightening the contrast. His humour is subtle, and the spirit that underlies it is generally that of exhibiting frankly the primitive nudity of our nature. He peoples social Edens with people naked and not ashamed. He has skill to make these amusing revelations explanatory, in part, of the deeper mysteries of our life, and associates himself thus with the latest and best school of English humourists. To enjoy 'Pygmalion and Galatea' it is necessary to divest the mind of the idea that anything more than the outline of the principal incident is classical. Those who know how small a part was played by all Athenian women, except the slave and *hetaire* classes, can scarcely conceive as Greek a poem in which the interest turns on nuptial jealousy, and the whole action is carried on by Athenian maids and matrons. Such sentiments as are supposed to influence the mind of Pygmalion, moreover, are wholly outside the range of Greek life, and belong only to the conventional English feeling of the present day. The audience, however, has little difficulty in accepting a satire upon the infirmities of human nature, which is true in all essential points, even though its development is not significant of the life and epoch in which it is placed. A fault in art is undoubtedly that Pygmalion, in order to observe the proprieties, is made absurdly scrupulous in the early scenes, and atrociously cruel in the later. There is no attempt to follow closely the story of Pygmalion. The famous sculptor of Cyprus is made an Athenian, and, instead of a woman-hater, he is converted into a married man. He has espoused a priestess of Artemis, and the goddess, in releasing his wife from her vows, has conferred on her the power of punishing with blindness any infidelity of her lover. Professional vanity, and not love, causes the statue of Galatea to be endowed with life. Proud of his workmanship, Pygmalion yet asks, what is the use of going so far and no further? What profit is there in making figures that mimic life yet remain marble? He prays accordingly that his work may be animated with life: this prayer is answered. From the first he has a grim foreboding that this unexpected response to his request betrays more of malice than of benevolence on the part of the gods, and his first feeling towards the being he has created is a wish to shuffle her out of the way of his wife. Galatea's beauty is, however, irresistible. Speech is the only human gift she has received. The world's ways have all to be acquired, and her frank and spontaneous avowal of her love for Pygmalion would rouse to animation another of his statues. So for a while the sculptor responds to her advances. At an unpropitious moment his wife returns; she assumes the infidelity of which she has no proof, and curses Pygmalion, upon whom falls at once the retributory penalty menaced by Artemis. Loss of sight converts into absolute hatred the indifference formerly felt by Pygmalion towards Galatea. Ere accordingly she has half perceived the life which has burst so splendidly upon her eye-balls, its light is spent. Galatea finds that all she seeks and wishes to do is wrong. Her love for her master is a disgrace and scandal; her ingenuousness and truth are qualities for which the world has no room; and she hears herself cursed by the churl who unsolicited had thrust upon her the penalties of existence. Worn and heart-sick she prays the gods to deprive her of her joyless life, and ere a day is spent, she becomes again the statue she was before. Much poetry of conception underlies this idea, which is wrought out with ability. A story accordingly which is pathetic and touching in its principal incidents becomes in its details provocative of genuine and irresistible mirth. The

confessions and inquiries of Galatea are so *naïve*, and have so much of surprise in them, that the audience is kept in continuous and uproarious laughter. It is much to be wished, however, that Pygmalion could be rendered a little less offensive. Some modification would be obtained by making his cause of wrath against Galatea the ruin of his artistic life. A man cursing a woman because innocently, and with no conscious effort, she has induced a jealous and angry wife to withdraw from him her love, would be undignified in England, and is preposterous in Greece, wherein Agamemnon does not hesitate to introduce Cassandra to Clytemnestra. An artist, feeling in himself the conscious power of producing forms of infinite beauty, but cut off by loss of sight from the realization of all his hopes, may, with less sacrifice of dignity and manhood, be unreasonable and virulent against the innocent cause of his loss. Other blemishes may be pointed out in the piece. The whole, however, is so good and fresh, that points like these may without difficulty be forgiven. Miss Robertson gave a *naïve*, graceful, and tender presentation of Galatea, and Miss C. Hill displayed as *Cynisca*, the wife of Pygmalion, some passion and much sympathetic appreciation of the life she had to depict. Her appearance and movements were very good. Mr. Buckstone, Mr. Howe, Mr. Kendal, and Mr. Chippendale, with other members of the company, had parts in the piece. The whole was received with signal favour, and seems likely to obtain a lasting popularity.

## ST. JAMES'S THEATRE.

On Monday, M. and Madame Ravel appeared in 'Le Filleul de Pompignac.' With the principal intrigue of the piece, M. Pompignac, the character played by M. Ravel, has little direct connexion. The play turns upon the dislike entertained by one Dornan, a retired merchant, for the youth he is compelled to bring up as his own, after learning from the dying confession of his wife that the child is the result of an adulterous intrigue. For twenty years the wretched man has brooded over the wrong done him by some one unknown, when chance betrays to him the secret, and he recognizes in the Général de Fronteville the seducer of his wife. Very powerful is the scene between the man who has so long nursed his wrath and the criminal over whose head so many years have rolled that he has come to regard his sin as forgotten. An unexpected termination avoids the duel. Paul Dornan, the youth whose birth has been the cause of so many complications, wishes to take on himself the quarrel of his supposed father, and insists upon himself fighting the adversary. The absolute refusal of the General on any terms to fight with him, or accept as insult anything he can say or do, together with his father's sternness towards him, lead the young man to guess the cause of quarrel. He makes a short advance to the General, whose relationship to himself is now first ascertained, but turns and throws himself into the arms of M. Dornan, whose heart is not proof against this appeal. It appears from this lesson that the ties of blood are less strong than those of social intercourse, and assumed relationship, even when the duties such state involves have been most carelessly and perfunctorily discharged. M. Ravel's part is that of the godfather of young Dornan, a man whose office throughout the play is that of peace-maker. His chief characteristics are a lightly-worn epicurism, and a blending of some generosity of feeling with a creed of hopeless cynicism. How well M. Ravel is able to sustain a part of this description is known, and his representation of it had more refinement than any performance he has previously given. M. Maurice Coste acted forcibly as the elder Dornan. The younger Dornan was fairly portrayed by M. Abel, and the General was presented with much care and intelligence by M. Scipion, who is seen in the part to great advantage. The character of *Marthe*, assumed by Madame Ravel, has no great importance. The tenderness necessary to its adequate interpretation was supplied by the actress. The amusing trifle 'L'Omelette Fantastique' was the *lever de rideau*. This was satisfactorily sup-

ported by M. and Madame Ravel, M. Berret, Madame de Geraudon, and Madame Marie Angèle.

## THÉÂTRE DU GYMNASÉ-DRAMATIQUE.

'LA PRINCESSE GEORGES,' the new drama of M. Alexandre Dumas, produced at this house, is little more savoury in subject or treatment than its predecessor, and has obtained a less favourable reception. Through two of its three acts the interest is maintained. In the third, however, it droops, the significance and artistic purpose of the play are lost, and the result is something not unlike *fiasco*. Jealousy is the theme of the story. The Princesse Georges de Birac learns from an anonymous source that her husband is unfaithful to her. Spies are set on his track, and it is proved that an evening and night he professed to have spent with a sick mother were really passed in an hotel in Rouen with the Comtesse de Terremonde. No consolation can be obtained from her mother, to whom, under such afflicting circumstances, the forsaken wife turns. When her husband returns things look better. Her love for him makes her receive with pleasure and an attempt at credulity his explanation that the meeting was for the purpose of severing an old connexion and returning letters the existence of which was compromising. After her husband had returned the thought not unnaturally arises that it was scarcely necessary for two people, in order to exchange letters, to pass together the entire night in the same room. Her fit accordingly comes again, and is strengthened by the news she obtains that an immediate elopement is planned by the guilty pair. Her love for her husband undergoes now a revulsion, and becomes something resembling hate. The Countess presents herself at her reception, and is bidden to depart. A reason for this insult is demanded by the Count. "C'est parce que, comme une courtisane, elle venait chercher son amant jusque dans mon salon." His name? asks the Count; to which the lady replies, in language more polite in French than in English, "Cherchez-le." Now her husband is in her toils. If he keeps an assignation with his mistress, he will fall into the trap the Count has laid. For a while her contempt for him is such she is inclined to let him go. Her affection triumphs, however, and she bars his exit. A shot is heard, and the Count enters, having slain one of the lovers of the Countess, who prudently keeps a supply on hand. This termination was loudly hissed. It is clearly insignificant. Had the wife suffered her husband to fall into the pit dug for him, the story might have been unpleasant, repulsive even,—it would at least have been strong and artistic. Now, the whole play seems *manqué*. The most daring defiance of social laws is hazarded without the shadow of pretence of moral or lesson to be enforced or of compensatory beauty to be exhibited. The part of the *Princesse* was admirably played by Madame Desclée, whose success in previous rôles of the same author has been marked. Little in the remainder of the cast calls for special comment.

## Dramatic Gossip.

THE Westminster play was not performed on Thursday. Whether the other two performances promised, those on the 19th and the 29th, will take place, depends on the state of the health of the Prince of Wales.

THE final retirement of an actor, once of good reputation, will take place next Saturday at the Haymarket. Mr. Cooper, who will then take his farewell benefit, was a contemporary of Kean, and played Othello in a manner that drew on him the eyes and the expectations of playgoers. His performance of secondary parts, such as Cassio, Ulric in 'Werner,' and the like, was especially good.

A NEW farce, by Mr. Mortimer, entitled 'A Warning to Bachelors,' has been played at the Vaudeville Theatre.

MISS BOUVERIE has appeared at Sadler's Wells Theatre, as Hamlet.

THE St. George's Theatre will re-open on the 23rd of December, with Mr. Fairclough as Hamlet, and Mdlle. E. Legrand as Ophelia.

MR. WATTS PHILLIPS'S new drama, 'Trial by Jury,' will be produced to-night at the Princess's.

A NEW farce, entitled 'An Eligible Bachelor,' has been produced at the Strand Theatre. It deals with the endeavour of an enterprising widow to inveigle, on her own behalf or that of one of her three pretty nieces, her neighbour, a bachelor, who has chosen the remote suburb he occupies to be out of reach of feminine allurements. It owed its success to the droll acting of Mrs. Raymond as the widow. The bachelor was personated by Mr. W. H. Swanborough.

THE new five-act comedy of MM. Meilhac and Halévy, 'Tricoche et Cacolet,' produced at the Palais Royal, has had a brilliant success. It is, however, a much less artistic or ambitious work than 'Frou-Frou,' and obtains its results by providing the well-known members of the Palais Royal company with parts suited to their amusing, if rather extravagant, styles. MM. Gil Pères, Brasseur, Lhéritier, Hyacinthe, Lassouche, and Mdlle. J. Baron, divide the honours of the representation.

THE much-talked-of revival of the 'Juif Errant' has come off at the Châtelet. M. Dumaine's performance of Dagobert is good in all respects.

THE death is announced of M. Fitzellier, an actor of the Palais Royal.

'MADEMOISELLE AÏSSÉ,' a posthumous work of M. Louis Bouilhet, has been read at the Odéon. M. Gustave Flaubert, one of the most intimate friends of the late author, will superintend the rehearsal. 'L'Avocat Trouble-Ménage,' a four-act comedy of M. Champfleury, is also in preparation at the same house.

'LA BARONNE' is still a success at the Odéon. Mdlle. Adèle Page will not play the heroine later than the 25th of January, when she will bring the piece to London, to be performed at the St. James's Theatre. Madame Fargueil, we are told, will in April visit the same theatre, with the new comedy of M. Dumas, 'La Princesse Georges,' of which an account appears in our columns.

THE prize offered by M. Ballande for the best verses on the death of Alexandre Dumas has been obtained by a young poet named Paul Delair. His composition, which consists of 500 lines, spoken by six different personages, will be given forthwith at the Gaîté.

HERR SCHAUFFERT has finished a new piece, entitled 'Ein Erfolgskrieg,' which is in preparation at the Hoftheater of Karlsruhe.

TWO new dramatic works by Dr. W. Jordan—'Graf Dronte,' in five acts, and 'Täuschungen,' a comedy, in five acts—will shortly be produced at one of the principal German theatres.

HERR HEINRICH KRUSE, the author of the popular play 'Die Gräfin,' has written a new tragedy on an interesting period of Swedish history, entitled 'König Erich.'

A NEW theatre has been completed at Angers. The opening performance included a representation of 'Les Ouvriers' of M. Manuel, and 'Les Projets de ma Tante,' by M. Coquelin, M. Maubant, Madame Reichemberg, Madame Nathalie, and other members of the Comédie Française.

SIGNOR VINCENZO DE AMICIS has published at Pisa an answer to Signor Agresti's work, lately mentioned in these pages. Its title is 'L'Imitazione Latina nella Commedia Italiana del XVI. Secolo,' and in this well-written monograph the author shows that the imitation of the Latin writers was the principal cause which prevented Italian comedy of the sixteenth century from reaching the high position it obtained in Spain and England.

SIGNOR MURATORI's new play, 'Le Tentazioni,' performed by the Bellotti-Bon Company, at Trieste, has been successful.

TO CORRESPONDENTS.—S. C. M.—C. M. I.—E. H.—C. C.—G.—J. H. M.—received.

"An Ancient Dame,"—Too late for this week.

## Books to ask for at the Libraries and the Book-stalls.

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The *Athenæum* says:—"If we could imagine an American Miss Youse, 'Lakeville' is much such a story as she might write."

The *Morning Post* says:—"Besides exhibiting considerable capability of conveying full ideas of American localities and habits of society, the author, by transferring the scene of the story for a time to France, has been enabled to give proof of her power of observation developed in a foreign country... This novel, opening new ground to English readers, may be commended to them for perusal."

The *Examiner* says:—"Lakeville" is an unusually good novel. It is clever, and it is cleverly written. The tale is sufficiently simple, and yet the interest in it never drops: from beginning to end it is fresh and wholesome."

NOTICE.—The TENTH EDITION of

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Plans of the 20 large Show Rooms, post free—30, Oxford-street, W.;  
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man-yard, London, W. The cost of delivering goods to the most distant  
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BURTON will always undertake delivery at a small fixed rate.

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SHIRK.—FLANNEL SHIRT.—Messrs. R. Ford & Co. have  
all their own Patterns of Double-ShirK Flannel Shirts, and their  
Patterns sent free with self-measure. The "London Double ShirK"  
are the perfection of flannel shirts. No quantity of washing will ever  
shrink them.—RICHARD FORD & Co. 38, Poultry; branch, 308, Oxford-  
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90, 92, WIGMORE-STREET, London, W.  
No. 1. Family Sherry..... 25s. No. 2. Young Cognac..... 45s.  
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is supplied to Her Majesty the Queen. This delicious Liqueur,  
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with the utmost care, and now in the highest state of perfection,  
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Fine old Pale Brandy..... 42s. 60s. 72s. 84s. per dozen.

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WINES and SPIRITS of selected qualities at the lowest cash prices.  
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The Food Journal says:—  
"By a new process to which the nibs are subjected, the principal  
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afternoon or evening use, as a substitute for tea, being the result. The  
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"Nous n'avons en France qu'une seule usine où la préparation du  
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**SUBSCRIPTION FOR 18,000 SHARES OF £10 EACH, IN 1,800 CERTIFICATES OF 10 SHARES EACH,  
EQUAL TO £100 STOCK EACH CERTIFICATE OF THE**

**LOUTH AND LINCOLN RAILWAY,**

To be worked by the Great Northern Railway Company, at 50 per cent. of the gross receipts, as defined in the agreement ratified by and incorporated in the Act of Parliament. Price of issue, 92*l.* 10*s.* per Certificate of 100*l.*, equal to 9*l.* 5*s.* per Share. With Interest at 6 per cent. per annum (yielding to the investor nearly 6*l.* 10*s.* per cent. per annum on the price of subscription) up to 1st of July, 1873, such period being ample for the completion of the line.

The due and punctual payment of the Interest is absolutely secured for the whole of the above-mentioned period by the investment in Consols, now standing in the names of the under-mentioned Trustees, viz.:—

**EDWARD LEIGH PEMBERTON, Esq. M.P., and EDWARD BRYDGES WILLYAMS, Esq. M.P.,**  
of the amount necessary to pay the same, as certified below.

**COPY OF CERTIFICATE OF INVESTMENT IN CONSOLS.**

We hereby certify that 17,000*l.* Consols have been invested, and are now standing in our names for the payment of interest to the holders of the Shares in the Louth and Lincoln Railway, offered for subscription in terms of the Prospectus for the issue of the said Shares, dated this day, and in accordance therewith.

Dated, London, 8th December, 1871.

(Signed)

**EDWARD LEIGH PEMBERTON,  
EDWARD BRYDGES WILLYAMS, } Trustees.**

Messrs. SHORTER & KING are authorized to receive APPLICATIONS for 18,000 Shares of the Louth and Lincoln Railway, in 1,800 Certificates of 10 Shares each, being part of 25,000 Shares constituting the capital of the Company.

The price of the Shares now offered is 92*l.* 10*s.* for each Certificate of 10 Shares (equal to 100*l.* Stock), and payment will be accepted as follows:—

£10 on each Certificate subscribed, payable on application.	
20	" "
20	" "
20	" "
22 10 <i>s.</i>	" "
£92 10 <i>s.</i>	

Interest will accrue on the deposit and payment on allotment from the date of allotment, and on each subsequent instalment from the date of payment thereof, at the rate of 6 per cent. per annum.

The payment of such interest will be made half-yearly, on 30th June and 31st December. The first payment of interest will take place on the 30th June next.

The privilege is reserved to Subscribers to pay up the whole of the instalments on allotment, in which case interest, at the rate of 6 per cent. per annum, will run from that date on the whole 100*l.* certificate, equal to 6*l.* 10*s.* per cent. per annum on the amount invested.

By reference to the map it will be seen that the Louth and Lincoln Railway (coloured red) supplies a much needed link for connecting, by a more direct communication, the port of Great Grimsby—where large and commodious new docks for the accommodation of the rapidly increasing shipping have lately been constructed—with the Midland Counties.

This is effected by a junction at Louth with the system of the East Lincolnshire Railway (coloured green)—a line leased to the Great Northern Railway Company, and returning to its shareholders a guaranteed dividend of 6 per cent. per annum, and whose stock is now quoted 135*l.* per 100*l.* stock.

By special agreement ratified by and incorporated in the Act of Parliament, the Great Northern Railway Company is, on completion, to manage, stock, and work the Louth and Lincoln Railway, and after payment of outgoings as detailed in agreement to pay over to the Louth and Lincoln Railway Company 50 per cent. of the gross receipts.

The Great Northern Railway Company's receipts are about 50*l.* per mile per week on the whole of its system of 491 miles, and for some years past has been increasing yearly in common with all other railways.

The Louth and Lincoln Railway will, ultimately, it is believed, equal the average take of the Great Northern Railway system, but estimating the traffic at only about one-half, or 46*l.* per mile per week, this would give the Company a net receipt of nearly 23,000*l.* per annum: in which case, after paying the debenture interest, there would be a surplus income of 24,700*l.*, or nearly 10 per cent. per annum, on the whole share capital.

There are no Preference Shares to absorb any part of the profits earned by the Company.

Considerable progress has already been made in the construction of the Line, and the contractors are under engagement to finish the Line on terms within the capital of the Company, by the 31st December, 1873. Pending the construction, and up to the 1st July, 1873, interest on the 18,000 shares now offered for subscription will be paid at the rate of 6 per cent. per annum on the full 100*l.* per certificate during that period.

In pursuance of this guarantee, 17,000*l.* Consols—an amount amply sufficient to cover the amount of interest for the whole of such period—have been invested, and are now standing, in accordance with the before-mentioned certificate, in the joint names of Edward Leigh Pemberton, Esq., M.P., and Edward Brydges Willyams, Esq., M.P., who have consented to act as Trustees, and will apply such amount thereof as may be necessary to ensure the punctual payment of the interest above referred to as it falls due.

The share capital of the Company is 250,000*l.*, in 25,000 shares of 10*l.* each—the shares now offered being part thereof—with the usual borrowing powers, viz., 83,000*l.* in debentures.

Provisional certificates of 10 Shares each will be issued in exchange for the Bankers' receipts, to be substituted, when fully paid-up, for Certificates of the Company, the shares being then transformed into the name of each applicant free of all stamp duty or other charges.

It is intended to make the allotment of Shares as follows:—

Two-thirds (or 12,000 Shares) to be allotted among the applicants desiring to pay up in full on allotment; and

One-third (or 6,000 Shares) to be allotted among the applicants desiring to pay up by instalments.

Applicants who may be shareholders in the Great Northern Railway Company, or East Lincolnshire Railway Company, will be specially considered.

If no allotment be made the deposit will be returned forthwith without deduction.

Copies of the Company's Act of Parliament, containing the agreement with the Great Northern Railway Company, can be seen at the Offices of the Company, and at the Offices of Messrs. Shorter & King, 26, Birchin-lane, Lombard-street, E.C., London.

Applications, accompanied by the payment of 10*l.* for each certificate applied for, will be received on the form given herewith, which must be filled up and forwarded to the Consolidated Bank (Limited), 52, Threadneedle-street, E.C., London, or to Messrs. Shorter & King, 26, Birchin-lane, Lombard-street, E.C., London, of whom Prospectuses may be had.  
London, 26, Birchin-lane, Lombard-street,  
8th December, 1871.

**THE DIRECTORS AND OFFICERS OF THE LOUTH AND LINCOLN RAILWAY ARE:—**

**DIRECTORS.**  
EDWARD HENEAGE, Esq., Halton Hall, Lincolnshire, Chairman.  
Henry Chaplin, Esq., M.P., Blankney Hall, Lincolnshire.  
Sir George Bowyer, Bart., Radley Park, Berks.  
William Thomas Kime, Esq., Louth.  
Edmund Turner, Esq., M.P., Pantan Hall, Wragby, Lincolnshire.  
**ENGINEERS.**  
Thomas Myers, Esq. J. H. Toms, Esq.  
SECRETARY—Frederick Sharpley, Esq.  
Office—Gospel Gate, Louth.

The Louth and Lincoln Railway—coloured red on the Plan accompanying the Prospectus—is incorporated under Act of Parliament of 1866.

The following particulars regarding the line are extracted from the statement published by the Company:—

“The Louth and Lincoln Railway, about 34 miles in length, commences on the Great Northern Railway, near Lincoln, passing through the rich agricultural and mineral district of central Lincolnshire, and terminates at Louth on the East Lincolnshire Line, whence the traffic will be duly and efficiently conveyed by the Great Northern Company, according to their agreement, along the East Lincolnshire Railway to Great Grimsby; thus forming the most direct communication between that flourishing seaport and the Midland Counties.”

The Louth and Lincoln Railway will also secure to East Lincolnshire, and to the district through which the line runs, direct access to the North of England, in connexion with all trains running via Lincoln by the Great Northern Railway, as well as to the manufacturing districts of Lancashire, by the Manchester, Sheffield, and Lincolnshire Railway.

By the construction of this line a saving in distance will be effected of 34 out of 58 miles between Louth and Lincoln over the present circuitous route via Boston. From Louth and its neighbourhood large quantities of agricultural produce are sent to the Midland manufacturing districts.

In addition to the ordinary passenger traffic, a considerable income will be derived from visitors frequenting Cleethorpes—the principal watering-place on the Lincolnshire Coast, distant only four miles by railway from Great Grimsby.

Cleethorpes is regarded as the Margate of the Midland district, and during the season numerous excursion trains run daily. By the Louth and Lincoln Railway a saving of nearly three hours will be effected in the journey.

The accompanying map will give the best idea of the value of the line.

The cost of the line, taken at the Share Capital, will be only 13,900*l.* per mile, the average of English railways being 34,000*l.* per mile.

The commercial value of the Louth and Lincoln Railway is much enhanced by the large mineral traffic which it will command from the Derbyshire, Nottingham, and Erewash Valley

Coal-fields, also from the working of the extensive beds of ironstone which are situated on both sides of the line, according to the accompanying report of Mr. Roseby, Mining Engineer, whereby it will be seen that he estimates the quantity of ironstone of excellent quality, in the neighbourhood of Apley, to be 35,000,000 tons per square mile, which, taking only two square miles on each side of the line for a distance of three miles, gives in this area 420,000,000 tons of stone; and again, at Donnington, where the line crosses extensive beds of the same mineral, he calculates 9,000,000 tons per square mile.

Mr. Myers (the Company's Engineer) estimates the gross revenue as follows, viz.:—

From the coal traffic, 300,000 tons, at 3 <i>d.</i> per ton per mile over the whole line.....	£18,750
From the carriage of ironstone, 250,000 tons, at 4 <i>d.</i> per ton per mile, over 14 miles.....	9,114
From passenger and ordinary goods traffic.....	30,000
	£57,864

Deducting 50 per cent., payable to the Great Northern Railway for working, as per contract.....	28,932
Net Revenue.....	£28,932
Less 5 per cent. interest on 83,000 <i>l.</i> debenture capital.....	4,150
There would remain.....	£24,782

Equivalent to about 10 per cent. dividend on the whole share capital.

The shares of the East Lincolnshire Railway, with which the Louth and Lincoln Railway forms a junction at Louth, and which is leased to the Great Northern Railway Company, with a guaranteed dividend of 6 per cent. per annum, are quoted at 135*l.* per 100*l.* stock.

At the price at which the shares now for subscription are offered, viz., 92*l.* 10*s.* per 100*l.* certificate, it will be seen a very large margin exists for increased value, whether this line be leased, as the East Lincolnshire has been, by the Great Northern Railway, or not, as the traffic on the above basis would justify a still higher price.

London, 8th December, 1871.

SUBSCRIPTION FOR 18,000 SHARES OF £10 each, in 1,800 Certificates of 10 Shares each, equal to £100 each Certificate, of the LOUTH AND LINCOLN RAILWAY, to be worked by the Great Northern Railway Company. Price of issue, £92 10*s.* per Certificate of £100, equal to £9 5*s.* per share, with interest at 6 per cent. per annum (equal to nearly £6 10*s.* per cent. per annum on the price of Subscription). Interest secured during construction up to 1st July, 1873, by investment in Consols, in the names of Trustees.

**FORM OF APPLICATION.**

(To be retained by the Bankers).

To Messrs. Shorter & King, 26, Birchin-lane, E.C., London. Gentlemen,—Having paid to the Consolidated Bank (Limited) the sum of \_\_\_\_\_ pounds, being 10*l.* per Certificate on my application for \_\_\_\_\_ Certificates of 10 Shares of 10*l.* each of the Louth and Lincoln Railway Company (to be issued at 92*l.* 10*s.* per Certificate), I request you to have transferred to me that or any less number of the said Shares, and I hereby agree to accept such transfer, and to pay the balance in respect of such shares, according to the terms of the Prospectus, dated 8th December, 1871.

(Addition to be signed by applicant desiring to pay up the instalments in one payment on allotment.)  
It is my intention to pay up my subscription in full on allotment in terms of Prospectus.

Name (in full).....  
Address.....  
Profession (if any).....  
Date.....1871  
Signature.....  
Signature.....



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